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DOCTOR WHO MAGAZINE™

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Behind the scenes:
PETER DAVISON'S CLASSIC STORY
ENLIGHTENMENT
A full archive - and comment by director Fiona Cumming

PLUS: ART OR WHAT? MAKING THE NEW DOCUMENTARY, *RESISTANCE IS USELESS*

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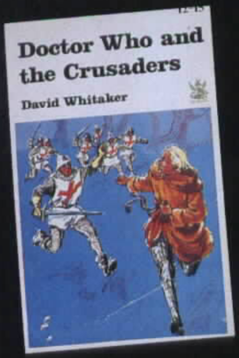
MATRIX DATA-BANK

KIWI CUTS

Darrell Patterson of Auckland, New Zealand appends the record listing which appeared in **DWM 171** further with a New Zealand version of the theme released by the group Blam Blam Blam in 1981. Apparently this was a very punk variation of the Grainer melody, reflecting its date of release.

Darrell has also obtained a copy of the 1967 Green Dragon paperback impression of *Doctor Who and the Crusaders* and wonders if Green Dragon released any more the Frederick Muller titles. No – the only other British release of a Muller in paperback during the Sixties was the Armada edition of *Doctor Who in an exciting adventure with the Daleks*.



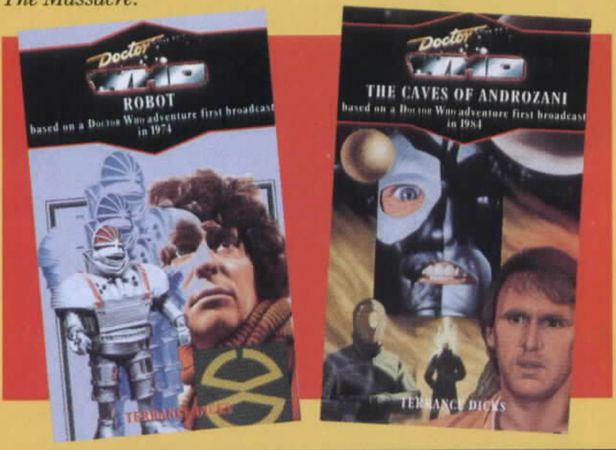
DIFFERNING DATES

S.R. Emmanuel of Fulham has noticed a discrepancy with his 1982 reprint of *Doctor Who and the Doomsday Weapon*. Inside the book, Jo is astonished to learn that she is in the year 2972, whilst on the back cover the year is given as 2471. This in fact appears on the original editions as well. To confuse matters further, the orginal televison serial is set in 2472! Presumably when writing the novelisation three years after the television script, Malcolm Hulke decided to change the date of the narrative, perhaps feeling that such colonisation was unlikely in only four hundred years time. The date 2471 is one erroneously quoted in a variety of sources, including the tenth anniversary *Radio Times* special, the Target imprint of *The Making of Doctor Who* and the first editions of *The Doctor Who Programme Guide*. Presumably the back cover blub was written by somebody referring to inaccurate BBC documentation where this mistake must have orginated, and who did not check the facts with Hulke's manuscript.

S.R. also notes that at the beginning of the novel, the Keeper states that two TARDISes have been stolen, those of the Doctor and the Master. Where does this leave Drax and the Meddling Monk he asks? Since Malcolm Hulke was unlikely to have known about the Monk (not being involved with the show at the time) and as Drax wasn't created by Bob Baker and Dave Martin until 1978, it's not surprising that these – and other Time Lords – were not taken into account.

REVAMPED REPRINTS

R. Baker of Poole asks for a list of the Target novelisations that have been reprinted since 1990 with the nice new covers. Well to date, and looking a bit into the future at the time of writing, the list runs: *An Unearthly Child, The War Games, The Dalek Invasion of Earth, The Mind Robber, The Web Planet, The Brain of Morbius, The Dominators, The Five Doctors, The Auton Invasion, The Ambassadors of Death, The Day of the Daleks, Death to the Daleks, The Ark in Space, Revenge of the Cybermen, Castrovalva, Four to Doomsday, The Chase, The Krotons, The Three Doctors, Planet of the Spiders, Genesis of the Daleks, The Masque of Mandragora, Time and the Rani, Paradise Towers, Delta and the Bannermen, Dragonfire, Logopolis, The Greatest Show in the Galaxy, The Daleks, The Nightmare Fair, Kinda, The Visitation, Arc of Infinity, Mawdryn Undead, Earthshock, The Awakening, The Curse of Peladon, The Monster of Peladon, Planet of the Daleks, Destiny of the Daleks, The Silurians, Robot, The Caves of Androzani, Warriors of the Deep, The Aztecs* and *The Massacre.*


Doctor Who
ROBOT
based on a Doctor Who adventure first broadcast in 1974
Doctor Who
THE CAVES OF ANDROZANI
based on a Doctor Who adventure first broadcast in 1984
TERRANCE DICKS

COMIC COLLECTION

Philip Lilly of Welling asks several questions, some involving comic strips. Has the comic strip *The Daleks* from *TV Century 21* (which is now being reprinted in full in this Magazine!) ever been published in one volume in the same manner as the beautiful collected editions of strips such as *Dan Dare – Pilot of the Future* and *Fraser of Africa?* Regretably not Philip, although reprints of varying qualities and completeness have been run over the years as collected stories in Polystyle's *Doctor Who Holiday Specials* and *Mighty Midget* comic, World Distributors' *The Dalek Annuals* and *The Amazing World of Doctor Who*, plus **Doctor Who Weekly/ Monthly** from Issues 33 to 68.

Also Philip asks about the *Doctor Who* strip from *Countdown* that ran in the early Seventies. Again, this beautifully produced artwork has never been collected together properly, although Polystyle's *Doctor Who Winter Special* issued November 1977 contained modified reprints of Jon Pertwee 'Big Stories' from four issues of *TV Action*, the eventual form of *Countdown* (with Pertwee drawn to look like Tom Baker).

Are the black and white film prints of episodes from the Pertwee era transmittable? Well, the rest of the world seems to think so since various serials (*Doctor Who and the Silurians, The Ambassadors of Death, Terror of The Autons, The Mind of Evil* and *The Dæmons*) are syndicated in black and white. In some cases the BBC do hold NTSC standard or converted tapes of some episodes, but generally feel these are not transmission quality (although the first episode on BBC Video's *Death to the Daleks* is in NTSC conversion, as was the 1982 transmission of *The Curse of Peladon!*). There is thus hope yet that such stories where all the 625 line master tapes do not exist could be issued in black and white by BBC Video.

Philip also equires about *The Dalek Pocketbook and Space-Travellers Guide* which he has heard was published soon after the first feature film. It was released by Souvenir Press Ltd/ Panther Books Ltd for the sum of 2/6d on October 7th 1965. With a colour cover of the massed Daleks from the Aaru film *Dr. Who and the Daleks*, this was a ninety-six page paperback edited by Terry Nation. The first fifty-two pages is *The Dalek Pocketbook*. It starts with Terry providing answers to questions about the Daleks which he has found from the Dalek Chronicles he translated (i.e. liberal amounts of text taken from the dialogue of *The Daleks, The Dalek Invasion of Earth* and *The Chase*, plus the first few instalments of the strip in *TV Century 21*). There are then various chapters about Skaro, the Dalek City, Dalek War Machines and Space Age Machines, plus a Dalek Dictionary – much of which hails from *The Dalek Book* published the previous year by Souvenir Press. *The Space Travellers Guide* is then the routine sort of semi-fictional 'gasp-isn't-that-amazing' stuff which World Distributors had a continual flow of in the Annuals.

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

"A ventilation shaft! Oh marvellous. I'm a cliché."

Now, far be it from ye new editor to try and bribe his way into your affection, but I'll send a BBC Home Video copy of *The Deadly Assassin* to the first person to write in and tell me exactly who said the above quote and what it is from. It's not as obvious as you might think!

Now I'm finally fully ensconced as editor (now, *that* has a nice ring to it), I'd like to follow up John Freeman's Last Words from the last issue of **DWM** with a couple of thank-yous of my own. Firstly to John for having the faith to hand over the reigns to someone who is a self-confessed Colin Baker fan and who thinks that 'classics' such as *City of Death* and *The Dæmons* are in desperate need of reappraisal! But fear not, your **DWM** is not going to become one long *Off The Shelf* column – I'll save my opinions and vitriol for those pages. Instead I'll promise the astonishingly large amount of readers who have written in pointing out that we haven't given an equal share of the limelight in the past to each Doctor that during the coming year I sincerely hope they'll find there is almost always something in every issue for fans of every incarnation.

My second thank you is to my first 'boss' at Marvel, Alan McKenzie, now a bigshot at Fleetway Editions. Without Alan's encouragement I wouldn't be here! So, now you know who to really blame!

By the way, John hasn't gone far – he's still checking and okaying things for **DWM**, but I recommend you go out and buy his new magazine, **Overkill**, on sale fortnightly from now. It's a t'riffic collection of the very best British comic talent available today.

Onwards my . . . oh, that one's been done!

Gary

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The BBC's first major investigation into the Doctor Who *phenomenon since the late Seventies. Jamie Woolley talks to the programme's director Archie Lauchlan, whilst Andrew Pixley, pieces together the clips that were shown, and Steve Roberts lists some that weren't!*

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Gary Russell puts Andrew Cartmel's Warhead *novel under the microscope and takes a hatchet to the BBC's* The Pertwee Years *video.*

***THE DALEKS*......................... 51**
Part Eight of Terry Nation and Richard Jenning's classic strip from the pages of TV Century 21.

FRONT COVER
Pete Wallbank's stunning new painting for Enlightenment, *specially commissioned for this issue.*

FREE POSTCARDS
The final four cards in our first set – but next month, Set Two begins and continues over the subsequent two issues! Who says this isn't the Marvel age of gorgeous giveaways!

Editor: **Gary Russell**
Cut 'n' Paste: **Peri Godbold**
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Production: **Chris McCormack**
Sage the Owl: **John Freeman**
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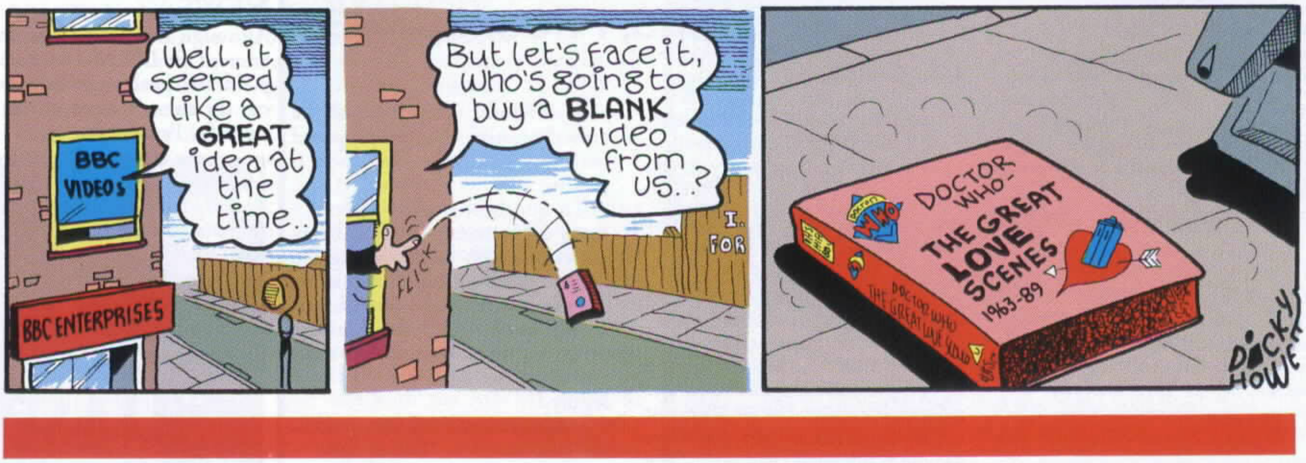
Doctor Who? by Tim Quinn and Dicky Howett



Well, it seemed like a GREAT idea at the time..
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THE GREAT LOVE SCENES 1963-89
DOCTOR WHO THE GREAT LOVE SCENES
DICKY HOWETT

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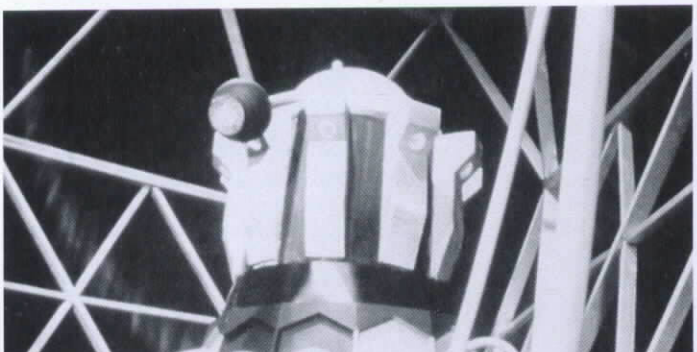
Gallifrey Guardian

TROUGHTON DALEK STORIES TO BE NOVELISED



Virgin Books editor Peter Darvill-Evans has confirmed that 1993 will finally see the Target range of novelisations continue with the long-awaited release of the two David Whittaker/Patrick Troughton Dalek stories, *The Power of the Daleks* and *The Evil of the Daleks*. John Peel, successful author of many books including *The Daleks' Master Plan* volumes One and Two, as well as *The Chase* is to write the books.

No firm release date has been set yet, but the two books should be on the shelves early in 1993. Alister Pearson has been contracted to supply the cover artwork, and John Peel is intending to write the books to roughly the same length as *The New Adventures* novels, around two hundred and forty pages.

These are the first books in the Target novelisation range based on a television script since Marc Platt's adaptation of Ben Aaronovitch's *Battlefield* was released in July 1991. The last book in the Target series was actually Victor Pemberton's novelisation of his sound-only story *The Pescatons*, in September last year.

Although this indicates something of a breakthrough - these two stories seem to have been a bone of contention between Virgin/WH Allen and Dalek creator Terry Nation for some years - there are no signs that the two Eric Saward penned Eighties Dalek stories, *Resurrection of the Daleks* and *Revelation of the Daleks* are also on Virgin's schedule.

With *The Evil of the Daleks* due out shortly as part of the BBC Audio Collection, and the one existing segment of the story, Episode Two, due to be part of BBC Home Video's *The Dalek Tape* in July, interest in this story will be high. Sadly, nothing is known to exist from *The Power of the Daleks*, Patrick Troughton's introductory story, except a few short clips seen on the recent *Resistance Is Useless* documentary. Rumours abound amongst long-time fans that a 'scratch' (ie undubbed and bad quality) copy of Episode Two of *Power* is in the hands of a private collector, but so far, nothing has surfaced. However, good quality sound-only copies of the story are known to exist, so should the first three tapes in the BBC Audio Collection of *Doctor Who* sell well, perhaps *Power* could be amongst the next batch.

An early draft of chapter breakdowns for a proposed novel of *The Power of the Daleks* was prepared by the late David Whittaker, alongside one for *The Enemy of the World*, before his death in 1983. Subsequently, Terrance Dicks expressed an interest in adapting both Dalek stories, but contractual problems held that attempt up.

It would be reasonable to assume that John Peel was Terry Nation's first choice as author, as the man who put Dalek into the Oxford English dictionary has always been reported to be very pleased with Peel's versions of *The Chase* and *The Daleks' Master Plan*. Peel's most recent *Doctor Who* work was the massive *The Gallifrey Chronicles*, published by Virgin last winter, as well as the premiere novel in *The New Adventures* series, *Genesys*. Previously he wrote the American-only *Doctor Who and the Daleks Book* for St Martin's Press alongside Terry Nation, as well as co-writing with Dave Rogers *Too Many Targets*, the first novel based on the Sixties TV show The Avengers for many years.

A STATEMENT FROM ALAN JONNS, PROSPECTIVE PRODUCER OF *DOCTOR WHO*

Alan Jonns is directly involved with the company who have been associated with the name Dark Light Productions, as mentioned in *DWM 183*. This name has now been changed to protect the interested parties.

"There seems, of late, to be an alarming amount of rumours circulating about our production company's involvement with the return of *Doctor Who*. The record has to be set straight - *no* episodes have been filmed; *no* actor has signed on as The Doctor; any form of contracts with the BBC are still *unsigned*. Those are the facts.

We have carried out test work for our own purposes to see if our ideas are suitable for the screen - we think they are! It *is* true that we have a Doctor in mind; it *is* true that a team of established writers and acclaimed directors have been assembled. That is all that can be said *at present*.

Of course anyone, from an animation company to a soap opera producer, could win the rights to produce *Doctor Who*, but at the moment people claim we are more prepared than most. The BBC *do* intend to bring *Doctor Who* back with our involvement or without. One thing is certain, on its return, *Doctor Who* will be very different. The extent of the radical creative changes proposed may well influence how soon it returns.

To quosh one other rumour - many of the names of actors being associated with us are wrong! To answer other accusations, that we are falsely raising the fans' hopes, at least we are trying to restore the series to the screen rather than embarass the BBC into doing it legally."

Alan Jonns, 10th March 1992

DWM will, of course, keep you posted on all news regarding this bid to produce the series. Meanwhile, keep your fingers crossed!

MISSING TAPES NEWS

Although our Stop Press announcement in DWM 184 has yet to yield any positive information, recently there's been some good news for Pertwee fans.

Buyers of the BBC Home Video release of *Death to the Daleks* are probably aware that the first episode of the story is of a different quality to the rest, because it was taken from an American 525 line conversion copy. The 625 line version held by the BBC Archives did not include the sequence at the beginning involving the dying spaceman as this had been wiped from the copy they held.

Now, *Death to the Daleks* is complete; a full 625 line version, with the spaceman sequence, was recently returned to the BBC. Perhaps BBC Enterprises will now consider re-issuing the story, in episodic form, in its original format. We wait and see...

COLIN BAKER SET FOR BBC VIDEO DEBUT.

BBC Video have once again changed their scheduling plans for *Doctor Who* in 1992, with their planned *The Aztecs* release for Woolworths only, dropped in favour of Colin Baker's first story, *The Twin Dilemma*.

This video, with an Andrew Skilleter cover, will go on sale in Woolworths on May 5th, the same day as the BBC issue *The Tomb of the Cybermen* and *The Claws of Axos*. The change means that only two Doctors are missing their debut stories on tape - Sylvester McCoy and Patrick Troughton.

The BBC are provisionally planning to issue *The Aztecs* themselves in November this year.

DAPOL RELAUNCH TOY RANGE

Flushed with their recent success at aquiring the tools and equipment to re-make toys from top Sixties British toy makers such as Marx and Triang, Dapol are to relaunch their popular range of *Doctor Who* figures and models.

The company have now issued their remake of the popular Sixties Louis Marx Tricky Action Daleks. Also known as Bump 'n' Go Daleks, these six inch toys come in a variety of colours, including faithful reproductions of the Sixties originals. There is a black one with gold trim, a silver one with gold trim, a red one and either a metallic gold or metallic silver one - although the latter has yet to be confirmed. These come in an attractive colourful presentation box, itself a replica of the Sixties box, with a numbered certificate, telling you that you own one of only 2,500 of each colour type.

The only modern difference is the actual Bump 'n' Go mechanism which, to meet today's toy safety standards has had to be upgraded from the Sixties version.

Dapol are also reissuing their popular four inch Dalek, this time with an improved gun stick and a claw hand instead of a sink plunger!

Doctor Who yo-yos will shortly be available, again faithful reproductions of the Sixties Marx ones. These come in two forms, either the Sixties *Doctor Who* logo, or with a picture of the TARDIS.

When the company initially prepared their four inch figure range over five years ago, they also planned a series of twelve inch figures. Although these were subsequently shelved, they are now due to be issued in October this year, starting with a Seventh Doctor and Mel set.

There is also the possibility of an appropriately sized UNIT jeep to follow!

TARGET REISSUE UPDATE

Alister Pearson is providing the covers to a few further reprint covers towards the end of the year as Target concentrate on the black and white eras.

Unsurprisingly, October sees *The Tomb of the Cybermen* reissued alongside *Attack of the Cybermen*, and then it's vintage *Doctor Who* all the way. November sees Pearson's covers for *The Savages* and *The War Machines* (his original cover, painted with Graeme Wey, not a new one) and December gives us *The Ark* and *The Celestial Toymaker*. November also sees the release of the third of Jean Marc L'Officier's trilogy of factual books, *The Universal Databank*. In keeping with the previous two, Pearson is considering an Escher inspired picture for the cover.

December sees the release of *The Frame* team's *Fourth Doctor Who Handbook*, referring of course to the Tom Baker Doctor, and not implying that you've missed the previous three!

SCOTTISH EXHIBITION

Following the close of the Behind-The-Sofa exhibition at London's MOMI, much of the exhibition has already found a new home in Scotland's Paisley Museum and Art Gallery.

Exhibition organisers Lorne Martin and Martin Wilkie have designed the display, the first time any of their long-running exhibitions have been hosted in Scotland. The Museum plan for the Doctor Who exhibits to be displayed for quite some time.

As with the MOMI event, at least one special weekend of talks and lectures is planned at some time. More news on this as we get it.

Final MOMI Weekend Report, with photographs: see page 7

DRABBLE COMPETITION WINNERS

DWM 177 saw the launch of the *Doctor Who* Drabble competition, and the response, according to the book's co-editor and **DWM** contributor David Howe was 'staggering'.

But what is a 'Drabble'? A good question. "A Drabble," explains David, "is piece of writing. It can be of any form: poetry, prose, fiction, non-fiction, funny or sad. There is only one rule and that is that the piece must be exactly one hundred words long - no more and no less. In addition to the one hundred words, you can have up to fifteen wordsas a title or subtitles."

This is not as easy as it sounds, and David together with co-editor David B Wake, has been compiling contributions from a variety of *Doctor Who* celebrities covering all aspects of the progamme's production, appreciation and merchandising.

"The aim is to put together a collection of one hundred, one hundred word pieces. This will then be published to raise money for the Royal National Institute for the Blind's Talking Book library. No-one receives any payment for contributing to the book, and all the profits go to charity."

The competition in **DWM** was so successful that not one, but three entries have been selected to appear in the collection, alongside such names as Sophie Aldred, Colin Baker, John Nathan-Turner, John Freeman, Stephen Gallagher, Barry Letts, Ian Stuart Black, Robert Sloman, Peter Darvill-Evans and Louise Jameson amongst many others. David also hinted that some of the other entries would also be considered as the standard was so high.

The winning entry came from Steve Morgan of Erdington, Birmingham:

Trust me, I'm a Doctor: *The Cafe Royale. New Orleans. 1965.*

"Great sax player, Professor."
"Mmmm, I've heard him before.". The Doctor nodded towards a tall man in a bright scarf, sat nearer the stage.
"You mean, that's you?"
"One of me".
"Isn't this breaking the Laws of Time, or something?"
"A little. But don't worry, it's more impolite than anything."
Annoyed at his smugness, Ace sat back. The saxophonist finished his set. As he walked past, Ace impulsively held out a menu. "Hi. Could you sign this please?"
He scribbled something, winked and left. She looked down at what he'd written.
'To dearest Ace. From your old friend The Doctor'.

In second place came **Escape** by David Inwood.

Stepping over the dead technician, he ran inside the strange machine, pulling the terrified child in after him. Even as the doors closed, alarms screamed out, and armed guards stormed the workshop, hoping to prevent his departure.
Inside, his fingers danced furiously over the controls. Within seconds the glass column before him began to rise and fall. The floor shook as the TARDIS materialised.
The Doctor turned to the girl. "It is done."
He held of the TARDIS key, his face beaming. "We can now attain a new understanding. You know, Susan, I think I am going to enjoy this."

And in third place was Julian Eales with an ancient Gallifreyan legend: **Rassilon and the Serpent Tongue**:

Hunting in the forest, young Rassilon heard hissing from a burning tree. He spied a terrified rainbow-hued serpent, which astonished him by pleading for his aid. Raising his staff, the serpent wound down around his arm. Afraid, he agreed to return it to its father, the Serpent King, and to accept no gift except the Gift of Tongues. After many tempting offers, the King relented and granted his request. Rassilon opened his mouth and the King spat into it. Spitting it back, they repeated it twice more. That is how Gallifreyans learned to understand the languages of all races.

All three of these will appear in the collection when it is published later this year by Beccon Publishing. Full details of how to obtain a copy will be given nearer the publication date.

▶

DWM AND RADIO 1 FM TEAM UP FOR *TOMB* COMPETITION

BBC RADIO

97-99 FM

BIG DISCOUNTS
FOURTEEN ISSUES FOR THE PRICE OF THIRTEEN!
DOCTOR WHO

Photograph © Simon Sadler

Doctor Who Magazine and BBC Radio 1 FM have joined forces with BBC Home Video to give away twenty-five copies of *The Tomb of the Cybermen*. Not only that, but in this special competition you will get your prize *before* it goes on sale in the shops! The lucky winners will also get a year's subscription to **DWM** (fourteen issues) and the top prize winner will get a full set of all the BBC *Doctor Who* videos currently on release!

All you have to do is listen to *The Simon Bates Show* (9am - 12.30pm) on BBC Radio 1 FM between Tuesday 21st and Friday 24th April 1992. Have this copy of **DWM** handy - he'll ask one question a day, and all the answers can be found somewhere in this issue. You'll then have four days to get your postcards into Radio 1, before the winners are announced on-air on Wednesday 29th April. If you're a winner, Radio 1 guarantee you'll have your copy of *The Tomb of the Cybermen* before it's released to the public on 5th May.

You'll find Radio 1 between 97 and 99 FM. The only way you can win is by tuning into Simon's regular morning show, and of course by having this issue of **DWM** beside you!

FROM DOWN UNDER...

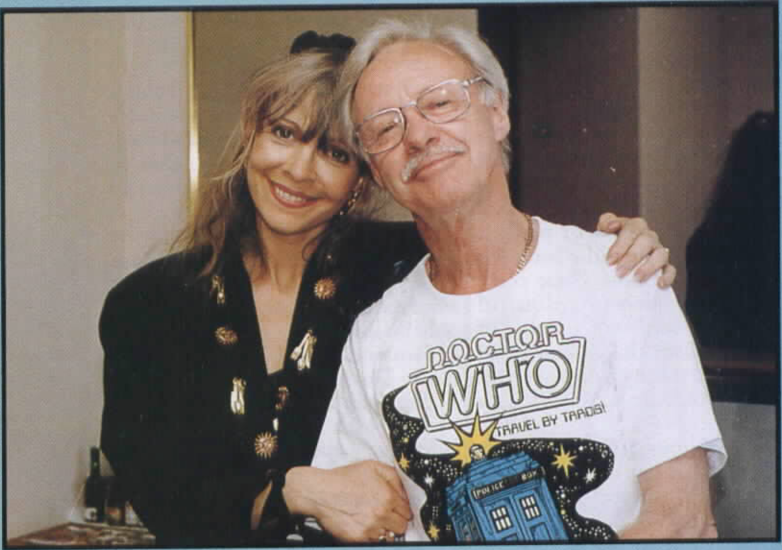
On the weekend of the twenty-eighth anniversary of *Doctor Who* last year, Australia's National Doctor Who convention for 1991 took place in New South Wales. Special guests attending were Katy (Jo Grant) Manning, Mark (Turlough) Strickson and incidental musician Dudley Simpson.

Despite the fact that both Katy and Dudley have been living in Australia for quite some time now, this was actually the first time they had met since working on *Doctor Who* in the early Seventies.

Dudley recently turned down an offer to conduct the orchestra for Rudolph Nureyev's Australia tour..

Katy, meanwhile, is currently writing a book on 'positive thinking' - although she was quick to point out that someone else is actually writing it for her! Tapes are to accompany the book, together with a series of seminars which she's planning to tour Australia with during 1992.

April Claridge



Katy Manning and Dudley Simpson at last November's Australian National *Doctor Who* convention. Photo © April Claridge

BEYOND THE TARDIS

COMPILED BY DOMINIC MAY

Obituary: Johnnie Mack, who played a Time Lord in *The Five Doctors*, sadly passed away on February 29th.

Doctors: Amongst those who recently immortalised their palmprints in plaster moulds to be displayed at London's Prince Charles Cinema as a representation to posterity of the British film industry was none other than film Doctor **Peter Cushing**.

Tom Baker could be seen alongside Anthony Andrews, Bernard Hill and **John** *Fang Rock/Full Circle* **Rowe** in John Cooper's *The Law Lord*, the *Screen Two* shown on March 22nd.

Susan Edmonstone replaced Angela Down as Frankie in **Colin Baker**'s tour of *Frankie and Johnny in the Clair de Lune.* On completion of the tour, Colin intends to spend time with his family as his wife Marian is expecting another baby due in May. Beyond that, there is the possibility of a film role...

Companions: William Russell has gained street-cred with his recent appearances as Ted Sullivan in *Coronation Street.*

The Second Chance season on the BBC featured **Jean** (Sara Kingdom) **Marsh** as the dominating Miss Moodie with Sandra Dickinson in a sketch called *Nightmare.* Jean also turned up in *TV Heaven* with the screening of the first *Upstairs Downstairs* episode on Channel 4.

Producers: The late **Innes Lloyd** received tribute from his peers by obtaining two out of the possible four 1991 BAFTA nominations in the *Best Single Drama* category for producing both *102 Boulevard Haussman* and *A Question of Attribution.*

Script Editors: A tour of *Anybody For Murder,* by Brian Clemens and the late **Dennis Spooner**, began at the end of January in Peterborough starring Michelle Collins (late of *EastEnders*) with Carolyn Jones and Pamela Vezey (both *very* late of *Crossroads*).

February saw the release under the BBC Audio Collection of **Douglas Adams'** *The Long Dark Tea-Time of the Soul,* comprising four tapes running to six hours, read by the author himself. Priced at £15.30, the serial number is ZBBC 1264. The April BBC Video release of his *The Hitch-Hiker's Guide to the Galaxy* includes previously untransmitted footage.

Writers: Louis Marks' production, *Memento Mori* (see DWM **183**), is set for transmission on BBC2 on April 19th and closes the current *Screen Two* season. He is currently producing a $7.1 million adaption by Harold Pinter of Franz Kafka's *The Trial.* Finance has been put up by the BBC and EuroPanda Films. The film boasts a strong cast including Kyle MacLachlan, Anthony Hopkins, Jean Stapleton and Juliet Stevenson and location work in Prague is expected to be completed in May.

The highly successful and popular second series of ITV's *The Darling Buds of May* once again featured the work of Zygon and Krynoid creator **Robert Banks Stewart**. However, over on BBC-1, his fortune seems to be in the descendant with the cancellation of the second series of his 'new age' thriller drama, *Moon and Son,* just weeks away from production.

Sil creator **Philip Martin** continues to produce radio plays including *Add Life to Years* by Rib Davis, which featured **Terry** 'Davros' **Molloy** as Dr Jones.

Wally K. Daly, author of the unfilmed *The Ultimate Evil,* also often has radio plays broadcast on the wireless. His latest were Radio 4's *Butterflies Don't Count* and *Fair Exchange* featuring **Norman Jones** (from *The Abominable Snowmen, Doctor Who and the Silurians* and *The Masque of Mandragora*) as the Managing Director.

The London Drama Critics Award for *Best New Playwright* was recently presented to **Rona Munro** for *Bold Girls* at the Hampstead Theatre marking yet another achievement for the *Survival* script writer.

▶

THIRD MOMI WEEKEND

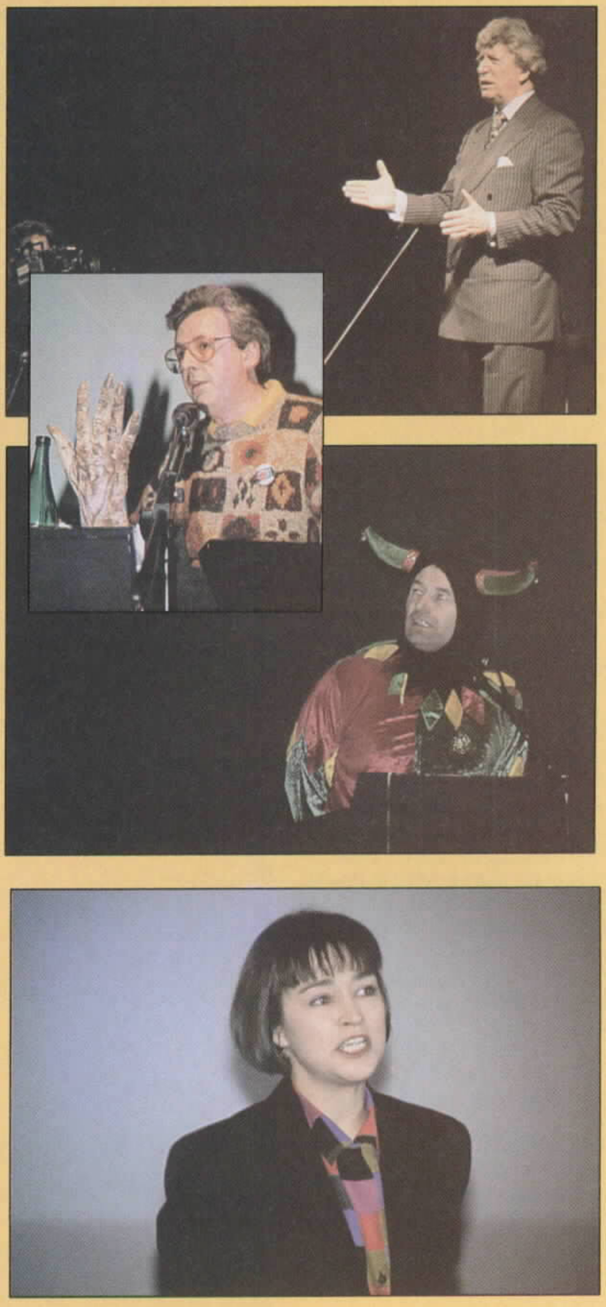
For the third time in as many months, The Museum of The Moving Image on London's South Bank played host to a weekend of lectures about *Doctor Who.* To tie in with the imminent closure of the large *Behind The Sofa* exhibition, organiser John Nathan-Turner once again assembled a variety of speakers connected with all aspects of the programme to explain to two hundred attendees what making the show is all about!

Highlight of the weekend was undoubtedly Tom Baker's witty repartee, recorded for posterity by Teynham Productions with a view to being released on video sometime in the future. Baker was full of his traditional dry wit and endured many questions about himself and *Doctor Who* with typically self-effacing honesty.

Another very honest talker was Janet Fielding, now given up acting and instead working to make the female presence in the media felt far more than it is. She explained her reasons for feeling that *Doctor Who* would be better off as a good memory for fans rather than a returning programme, noting that it cannot ever compete with megabuck movies, with which it will be forever compared!

Stuart Fell gave a rivetting talk about stuntwork, displaying many of his tricks and props, and actor Terry Molloy explained just what it was like becoming the man who created the Daleks, Davros! Ex-DWAS coordinator Andrew Beech discussed *Doctor Who* fandom, whilst from behind the scenes, Gary Downie told us about the problems of working on *Underworld,* June Collins explained how *Doctor Who* is budgetted, Jane Wellesley revealed all about the life of a PA and Dee Barron told us how the show is one of the BBC Make-Up department's biggest customers. Keff McCulloch described the way he creates his incidental music, Christopher Barry talked about directing, amongst other things, *The Dæmons* and Lorne Martin and Martin Wilkie explained just how exhibitions are set up.

The weekend was a resounding success, although MOMI seem to feel that without the exhibition to support it, future weekends seem unlikely. However, much of the exhibition is due to travel around the country shortly (starting in Paisley), so hopefully regional weekends such as this will become a distinct possibility.



Top: Tom Baker entertains on the Saturday evening. Middle: Stuart Fell in full jester gear. Bottom: Janet Fielding tries to explain why *Doctor Who* can never be a commercial success. Inset: Terry Molly, complete with Davros' hand! All photos © Austen R. Atkinson-Broadbelt.

◀ **Directors:** The National Film Theatre (Box Office 071-928 3232) is screening *A Passage to India* directed by *An Unearthly Child*'s **Waris Hussein** on April 23rd.

Three episodes of the third series of TVS's *Perfect Scoundrels* have been directed by *The Keys of Marinus's* **John Gorrie.**

Routes, the twice weekly drama, which was due to be produced for Carlton Television by **Julia Smith** (See **DWM 183**), has been shelved, because ITV cannot find room in its 1993 schedule for another soap opera. Both Julia and her current producer on *Little England*, **Verity Lambert**, lent their support to the protest against the sacking of former Granada TV Chairman, David Plowright, a man heavily respected for his contribution towards maintaining quality television on the ITV network.

During this Summer, *The Macra Terror*'s **John Davies** is set to direct a legal drama series for the BBC starring Roy Marsden.

Miscellaneous: As well as continuing his acting career, **Paul** (*Blake's 7/ Timelash*) **Darrow** has moved into theatre management with a touring version of *Macbeth* commencing on April 20th at the Princess Theatre, Torquay (Box Office [0803] 297527). Darrow also stars alongside **Pamela** *Robots/Remembrance* **Salem.**

Kate O'Mara is set to appear in Christopher Fry's *Venus Observed*, which opens at the Chichester Festival Theatre on May 27th (Box Office [0243] 781312). Her co-stars include Donald Sinden, Jean Boht, Alexandra Bastedo, Dennis Quilley and Susannah Harker.

Trevor Nunn's production of *Measure for Measure* opened a season at the Young Vic on March 6 featuring **Philip** 'Solon' **Madoc** in the cast.

Music for the play *Androcles and the Lion*, recently seen in Wimbledon, was written by **Paddy Kingsland,** who wrote some of the music during the first half of the Eighties. Silva Screen records are hoping to release CDs of his *Doctor Who* music later this year.

Incidental musician **Carey Blyton**, of *Doctor Who and The Silurians, Death to the Daleks*, and *Revenge of the Cybermen* fame has written an opera! Entitled *The Girl from Nogami*, and based on a television play, it premièred in February.

Marius Goring, Theodore Maxtible from *The Evil of the Daleks*, recently failed to have Equity's ban on programme sales to South Africa overturned in the High Court. He faces costs of £190,000, but is appealing against the decision.

◆

PUBLIC IMAGE

British repeats ratings and video sales

Audience figures for *The Mind Robber*'s recent rescreening initially retained the healthy impetus of *The Time Meddler*'s January repeat. Fluctuations within the BBC2 chart are simply due to the separate placing of segments of broadcast events: several sessions of the Wembley Masters snooker kept Episode 2 of this 1968 gem out of the higher frames!

In mid-February, figures slid away when a grander sporting event intervened. Coverage of the Albertville Winter Olympics meant a fortnight without the powerful precedent of *Thunderbirds* and an all-to-familiar clash with *Coronation Street* for the Doctor. Surprise, surprise: although the 7th February *Olympics Today* (6pm - 7.40pm) was the week's most-watched session on BBC2, audience levels went downhill faster than Alberto Tomba. A case of no FAB, no loyalty?

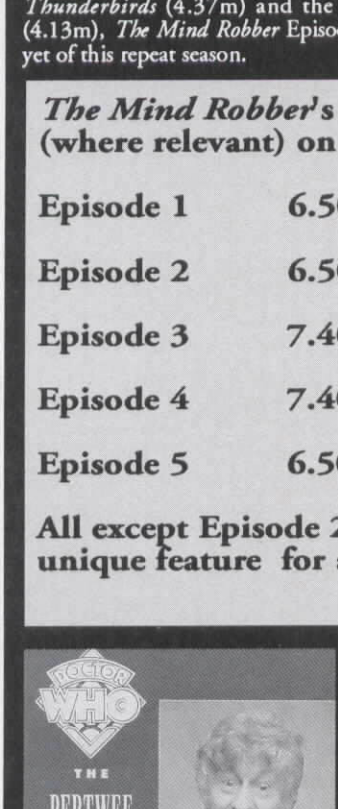
Generally, the 6pm and 9pm timeslots are proving fertile ground for BBC2, scheduled against BBC1's news. With more frequent genre output replacing the Olympics, the last week of February saw *Red Dwarf V*'s opener gaining 5.44 million viewers (5th), whilst *Star Trek: The Next Generation* reaped 5.15m (6th) and *Quantum Leap* garnered 4.94m (7th).

Shown around 7pm, *Doctor Who* seems less strongly-placed - but figures did leap up that week. Sandwiched nicely on the 28th between *Thunderbirds* (4.37m) and the *Star Trek 25th Anniversary Special* (4.13m), *The Mind Robber* Episode 5 ended with the highest audience yet of this repeat season.

The Mind Robber's full BARB figures, and Top 30 placings (where relevant) on the BBC2 chart, were:

Episode 1	**6.50pm, 31st January**	**2.57m**	**16th**
Episode 2	**6.50pm, 7th February**	**2.64m**	**20th**
Episode 3	**7.40pm, 14th February**	**1.5m**	**(unplaced)**
Episode 4	**7.40pm, 21st February**	**1.5m**	**(unplaced)**
Episode 5	**6.50pm, 28th February**	**3.46m**	**10th**

All except Episode 2 were billed at 20 minutes duration, a unique feature for a Patrick Troughton tale.



***The Pertwee Years*, so successful, more copies had to be run off!**

The story so far: last issue we left Tom Baker's *Robot* and Peter Davison's *The Caves of Androzani* languishing way down in the Top Forty retail videos, only a fortnight after their dual Top Ten entrance...

In the fourth week of their chart action, neither January release slipped much further: *Robot* fell two further places to 32nd, and *Androzani* just the one to 35th. However, in the same Gallup chart, CIC's three mid-January *Star Trek: The Next Generation* releases plummeted much faster. Having entered in the previous week at 10th, 13th and 14th place, none of Volumes 34 - 36 of Captain Picard's voyages remained in the Top Fifty.

Thereafter, only *Robot* clung on for a fifth week within the full Top Seventy-Five, falling to 62nd place. In the same week, the two latest *Blake's 7* releases mirrored the January *Doctor Who* releases' entry points by crash-landing at 5th and 6th.

However volumes 15 and 16 of the Liberator's voyages proved as brief as the new Enterprise's: the next week showed the *Blake's 7* tapes almost out of scanner range, at 40th and 47th. This implies that *Doctor Who*, with its slower decline and fall for new releases, leads the field in regular TV fantasy video sales.

As DWM went to press we learnt that one of the March *Doctor Who* releases, *The Pertwee Years* has sold over 13,000 copies in its first week and extra copies have been struck from the master tape to meet demand!

Mark Wyman

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DIRECTING WHO

Fiona Cumming

The final part of Season Twenty's Black Guardian Trilogy ended amidst strikes and hungry extras, as director Fiona Cumming explains.

The Doctor (Peter Davison) finds himself aboard *The Shadow*, captained by the mysterious Striker (Keith Barron) in *Enlightenment*. Photograph © BBC

During Season Twenty I had been totally involved in grappling with The Mara in *Snakedance*, so when I came to *Englightenment* by Barbara Clegg, recorded at the end of the same season, I was hoping for the chance to find some light relief. The script was fascinating and really took off into the realms of Fantasy.

The idea of Eternals, possessed of incredible minds but no imagination, who needed the stimulation of complicated games to play to allay the utter boredom of Eternity, was totally absorbing. The space race around the planets was so outlandish that there seemed to be no reality to confine our imaginations.

However, recently I came across an item from the *National Geographic Magazine:–*

"The sun is to power a fleet of three spaceships to the Moon in an international race commemorating Columbus's historic voyage to the Americas. After rockets put the racers into orbit, synthetic sails larger than football fields and thinner than plastic wrap will unfurl. Photons, light particles, from the sun will propel the sails and their cargoes which will include TV cameras. Weighing as much as half a ton, the craft will attain speeds of 70,000 miles an hour in their trip to the moon. By sending radio signals, ground controllers will be able to adjust the sails to steer the ships."

I'm really glad we had no inkling of the planned race, as the knowledge that the fantastic is about to become the reality could only have been a hindrance to our own powers of invention.

On *our* journeying in space Mike Kelt, of Visual Effects, took over the model filming which was planned to cover thirty-two separate shots, shot by Paul Hellings-Wheeler, on the model stage.

Some of these would be seen on Striker's screen, some directly and some, like the retrieval of Turlough by *The Buccaneer*, had to be linked to Dave Chapman's Electronic Effects. This amalgamation necessitated the use of 35mm film, as did the various Harbour Lights sequences but all the other model shots were filmed in 16mm. There was an added complication in the timing of the filming, as Shot 13 – Mariner and Tegan looking at the race from the deck of the Edwardian ship, meant that a frame of the pair of them in foreground had to be shot in the main filming at Ealing, before Mike could work on the other ships in the background.

MAKING SPACE

The sequences in the film studios were shot by John Walker and covered the scenes on Striker's deck, the walking-the-plank by the crew of the Junk and the falling-into-space by Turlough, which was done with then help of Kirby's Flying Ballet. We decided that a very white light, coming from one direction only, would be the best way to simulate Space, with a vast nothingness beyond. Eventually the emptiness of space came down to black drapes with white pea-lights strung over in various galaxies! The only yellow light on deck came from a spill out of the hatchway, and the only white light below decks was at the top of the companionway leading to the deck. This meant that there was little or no matching from film to studio, which can often be time-consuming. Everything on deck had to be shot below the level of the sails, as there was no way we could have kept them filled with air from a wind machine and still been able to hear the dialogue. It was enough of a problem with the space-helmets. Besides I wasn't sure there was wind in space so decided to hedge my bets.

The competing ships had to combine a distinctive appearance in the race with crews who would contrast with each other when seen at Wrack's Buffet, hence the Edwardian Yacht, the Pirate Buccaneer, the Greek Galley, the Mississippi Riverboat, the Chinese Junk and Davey's Clipper. We tried to plan everything so that nothing could go wrong. What foolish Ephemerals we were!

STRIKE

After we'd completed all the elements in the filming, a strike threw a spanner in the works and it was only by taking over a subsequent studio session that we were able to continue with *Enlightenment*. Two of the cast, Peter Sallis as Striker and David Rhule as Mansell, were unavailble for the new dates, but we were lucky in that neither had featured in the filming so it was a case of re-cast and go back into rehearsal.

Of the three regulars, I had already worked with Peter and Janet on two

Invited to Wrack's pirate ship, Marriner (Christopher Brown) and the Doctor find time to discuss Tegan. Director Fiona Cumming cast Brown, feeling that he possessed a 'look' that set him aside as one of the Eternals. Photograph © BBC

occasions. Mark Strickson was new to me. He had already established his character and I knew that the friction between Tegan and Turlough would prove interesting. Valentine Dyall had also established himself as The Black Guardian, but with the other nine cast producer John Nathan-Turner gave me a free rein. The White Guardian was the antithesis of the Black and I thought that Cyril Luckham would once again throw himself into a portrayal which would in no way be mealy-mouthed. (An elderly friend once remarked that it was such a pity that the lives of the saints can be so boring, since when I've thought it much more difficult to be interestingly good rather than splendidly evil!) In the event, he and Valentine sparked off against each other wonderfully, bringing a huge sense of fun to rehearsals as they circled each other like prowling lions.

I wanted Striker and his Edwardian Officers all to have a 'look' that would set them apart, for they were the Eternals who would occupy most of the first two episodes. Keith Barron, Christopher Brown and James McClure all cultivated a bland demeanour, which the non-speaking Officers picked up very quickly. I find people who don't blink quite unnerving, so this seemed a good starting-off point. Christopher then used it to very good effect when he blinked as Marriner asked Tegan "What is love?"

The Rude Mechanicals, or Ephemerals, who made up Strikers crew, needed a rude vigour which Tony Caunter, Clive Kneller and John Cannon all provided.

As Wrack did not appear until the third episode, the effect on Turlough discovering the Captain was female had to be maximised and who better to do that than Lynda Barron (no relation to Keith). It was a real thigh slapping performance, and one which she thoroughly enjoyed. Her second in command, Mansell, could have come from a pirate take-over so Leee John took on that challenge.

I've never learned much about numerology, but it's fun to note that there are thirteen members of the cast and thirteen letters in Enlightenment.

DESIGNING THE ENLIGHTENERS

In designing the costumes for this story, Dinah Collin went to town with the juxtaposition of the Edwardian, pirate, Greek, Chinese, gambler and space elements. It was a good excuse to try out the Dressing-Up Box with a vengeance.

Tegan had to have the type of headress into which Wracks jewelled timebomb would fit and, as she was going to *The Buccaneer's* get-to gether as Marriner's partner, we put her in an Edwardian Ballgown and Edwardian wig; her own spiky hairdo didn't seem appropriate somehow. Strangely enough it is this costume that is often criticised for being too revealing and voluptuous, in spite of its being correct and authentic in all the Edwardian period detail.

Photograph © BBC

The late Colin Green, the designer, had plenty of scope with the sets. The TARDIS interior was used mimimally, mostly with a low level of light as the White Guardian was draining energy to try to get his message through.

Striker's yacht had an elegant atmosphere and a light panelled effect which contrasted with Wrack's heavy dark carved wooden *Buccaneer*, though both lower levels were at odds with the upper decks. After discussing whether or not to put the sets on rockers, to give movement when the wind rose for the first time and also in the Asteroid storm, we realised that there were too many sets involved and that the cost and time to build made in uneconomic. So in the end, each movement or sway was a co-ordination of a studio camera judder, an actor's stagger and the 'catgut' needed to tumble the hatstand in TARDIS, move the hanging lamp in the crew's quarter's and topple the glass of wine at the dinner table.

Striker's bridge needed to look authentic initially as it wasn't until the end of the first episode that we saw the electronic panel which was such an anachronism. If Striker's view ahead could be seen by the audience, it would have meant non-stop pictures on a screen, which was impractical. Our next move was to set the screen to the side, as in the TARDIS, and cover it up when not required. We could then take a front view of Striker, Marriner and the Helmsman and imagine from their faces something much more scary than anything we could have shown. Hugh David, with whom I worked as production manager on *The Highlanders*, taught me that lesson even earlier in my first days as

▶

Inside Wrack's grid room, Turlough (Mark Strickson) watches apprehensively as Wrack (Lynda Baron) and Mansell (Leee John) taunt the Doctor. Photograph © BBC

◀ an assistant floor manager, and it's one well worth remembering.

To give the impression that Tegan's room on the yacht was a mixture of the rag-bag of her mind, when we spent so little time there, was not easy, but with the Peacock Chair from the TARDIS, her scattered Stewardess Uniform, a Koala Bear and the photograph of Auntie Vanessa, (albeit in an Edwardian frame), the general effect we were after was achieved.

IN REHEARSAL

In rehearsal we had the most difficulty with the scenes in the hold of the yacht. The perimeter of the set was marked out but we knew that the shape would be determined by the boxes and ropes stowed, and that the pools of darkness which lighting director Fred Wright was planning would create the right atmosphere. Even so it was difficult to stop the giggling setting in, when the cast were all negotiating non-existent hurdles at non-existent levels in broad daylight. I wasn't convinced the hold worked until the whole piece was edited.

Any scenes which have food are the bane of the assistant floor manager's life. Wrack's buffet was designed to look good but luckily there was no actual eating involved, apart from the hoards of hungry non-speaking artistes who descended like locusts. Even Tegan wasn't allowed to drink her champagne. It was also at Wrack's buffet that the celery the Doctor had originally acquired in *Castrovalva* was replaced by a new piece. No expense spared!

IN FOCUS

Wrack's Grid-Room was designed in conjunction with Dave Chapman, because his video effects were crucial in making the vacuum and the focussing of power work. A rich jewel-red was selected as being correct for the clasp worn by Critas, the stone in the hilt of the sword sent to Davey and the jewel in Tegan's tiara. It was also the colour of the 'eye' in the ceiling which was the centre of power. As for the actual grid, with the stars below, there was absolutely nothing on the floor, so it was a real test for the actors to "do it by numbers" and give the impression of being terrified.

We finished the Grid-Room at ten seconds to ten o'clock at night, the time at which BBC studios stop working. No time to have a second go at it or to let Lynda compose herself. Once Dave and I got the Gallery Only session (where effects and other matters are sorted out without needing actors or studio technicians) together, I was able to look at Lynda repeating "focus, focus, focus" incessantly and marvel that she had suspended her own belief to such an extent, as she stood draped in black cloth repeating the one word over and over.

The editing process is one which I have always found very satisfying, and this time it all came together. It only needed Dick Mills' special sounds and Malcolm Clarke's music to add the final touches. Malcolm's Sailors' Hornpipe when the crew were going aloft was cheeky enough to make me smile every time it cropped up. By contrast his Milonga, which played throughout the party on *The Buccaneer*, was one of the most hauntingly beautiful pieces I'd heard.

As always in *Doctor Who*, the theme of Good and Evil was brought to the fore. This time with the Black Guardian and the White Guardian vieing for the upper hand as Enlightenment, in the form of a crystal, was offered to the Doctor and Turlough in turn. Turlough's final rejection of the Black Guardian, when he throws the crystal back, thereby consigning him to the fire, can still send crawling shivers up my spine. Interesting that the White Guardian remarks that while one of them exists the other must also exist. Presumably the Black Guardian still exists in another dimension. The parallel with the Master and the Doctor isn't all that hard to see and, just think, I consigned the Master to the Numismaton flame in *Planet of Fire* . . . but that's another story!

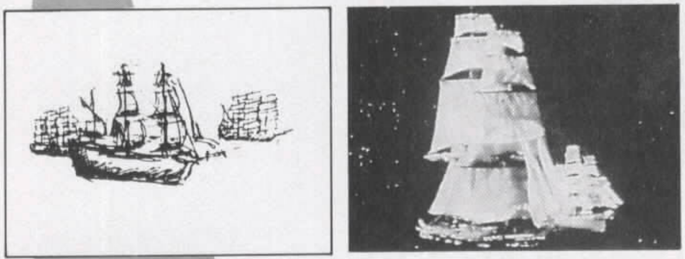
◆

Tegan (Janet Fielding) in full Edwardian dress which caused a few raised eyebrows due to its voluptuous nature, joins the Doctor aboard Wrack's ship for the party. Photograph © BBC

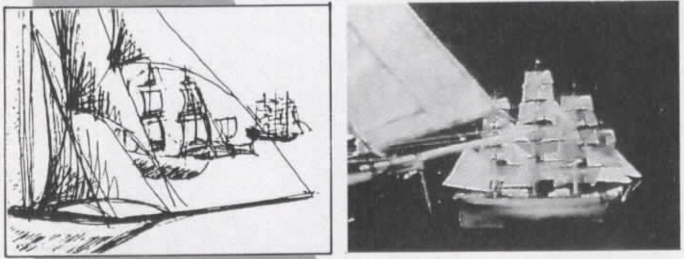
DESIGNING WHO

Mike Kelt

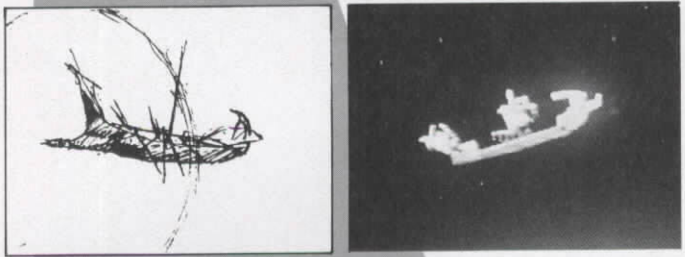
Visual Effects designer Mike Kelt put together some rough sketches of how he saw some of the complicated model effects for *Enlightenment.* Fiona Cumming has given us these, and below you can see how the finished effect looked on television. All images © BBC.



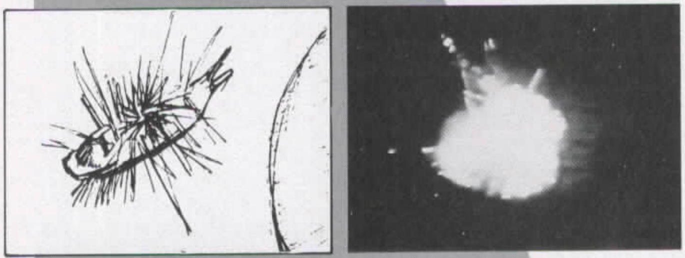
1: Line of fantastic sailing ships, excluding yacht.



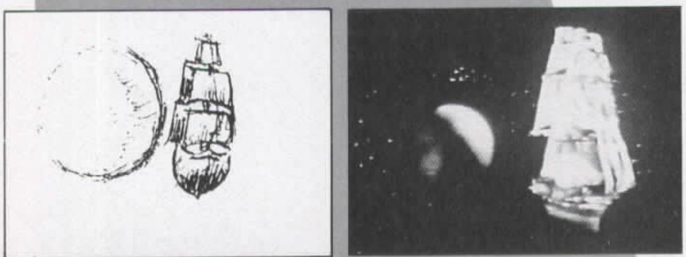
2: Line of Sailing Ships, including Edwardian racing yacht.



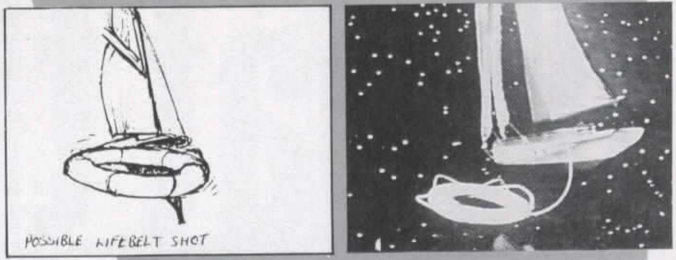
3: Greek ship, damaged and out of control



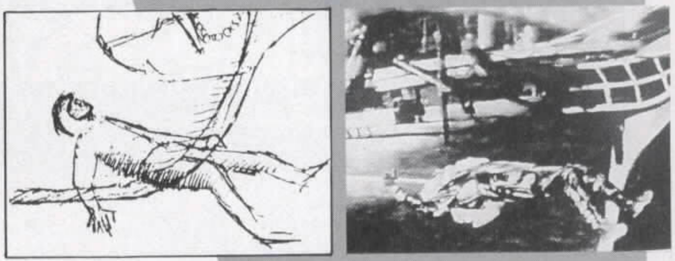
4: It explodes!



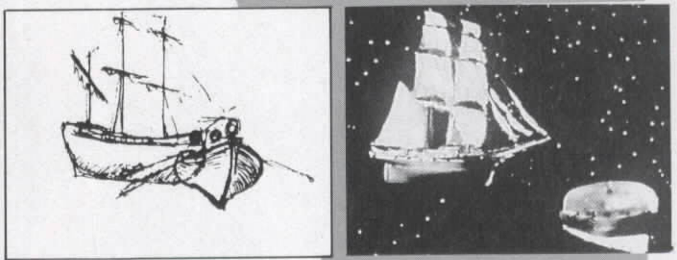
5: *Buccaneer* proceeding away from Venus - unharmed.



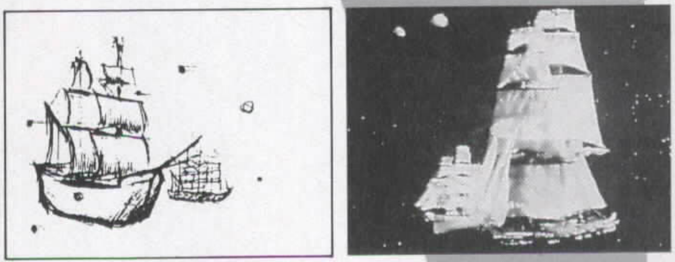
6: Lifebelt floats from rear of yacht.



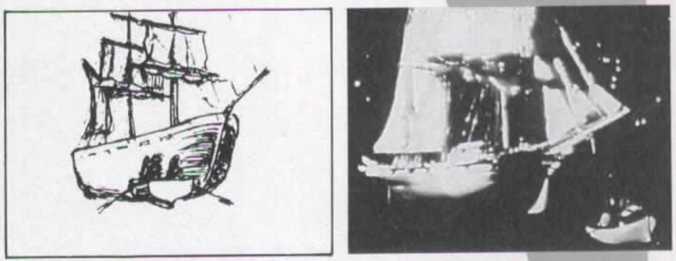
7: Hull of *Buccaneer* looms and stops in shot - for net retrieval of Turlough.



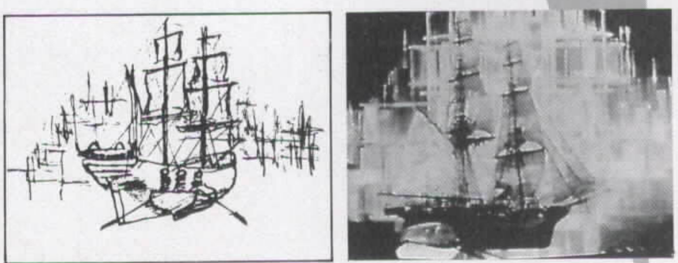
8: Launch crosses between *Buccaneer* and yacht.



9: Asteroid storm buffetting *Buccaneer*, Clipper in background.

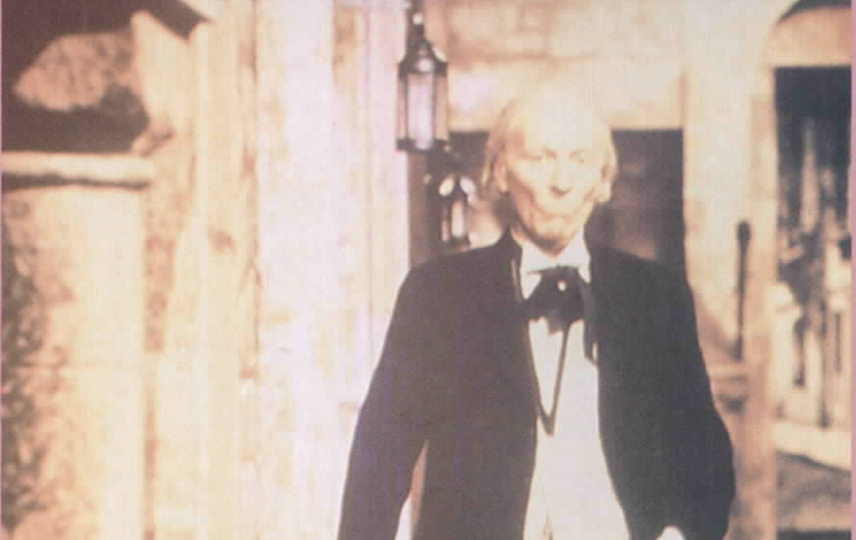


10: Launch from yacht docks with *Buccaneer*.



11: Yacht's launch crosses to stationary *Buccaneer* in front of 'the prize'.

What the PAPERS SAID



Marcus Hearn begins a series of articles examining the way in which the British press have reviewed and considered *Doctor Who* over the past twenty-nine years. This issue, the Hartnell era . . .

Some of the Doctor's most fearsome and vehement enemies crossed swords with him in distinctly one sided battles far beyond the confines of Television Centre or Lime Grove. When it comes to *Doctor Who*, Fleet Street, the traditional home of the British press, has proved itself to be at worst mockingly derisory, and at best something of a fickle mistress. Press coverage has, however, increased significantly over the years; William Hartnell and Patrick Troughton's Doctors meriting often little more than the briefest of mentions (often accompanied by sarcastic throwaway lines) in the broadsheets. As the years went on coverage gradually increased, reaching something of a peak in the Eighties when it seemed the tabloids sought any excuse (and sometimes didn't let a lack of one impede them) to feature a girl in a suggestive pose with a Dalek's sink plunger.

On November 23rd 1963 the world was reeling from the death the previous day of its most charismatic leader, and President Kennedy's assassination understandably dominated the media of that day. Newspapers gave little thought to the beginning of a tea-time serial for children. *The Daily Mail* was the first on the ball with a short peice on the Monday following the broadcast of *An Unearthly Child*. Noting the tragedy of the previous week's events in Texas the paper stated that: "It goes without saying that circumstances were hardly favourable for the launching of the BBC's space satellite *Doctor Who* on Saturday afternoon. But the machine which carries this mysterious old man, his inordinantly precocious granddaughter and her unfortunate science and history teachers will apparently be circumnavigating our screen for the next 52 weeks at least as well as the infinities of heaven and time."

The Daily Mail went on to describe William Hartnell and Carol Ann Ford as "the Unknown Them" and William Russell and Jacqueline Hill as "the ignorant, sceptical Us" before observing that the sight of the TARDIS, "nestling, after a three-point touchdown in a Neolithic landscape, must have delighted the hearts of the Telegoons who followed."

The Daily Worker was similarly supportive on November 30th when, in reviewing the week's television, a short article headed 'Eerie Weirdie' described how, "the opening sequence, with an old police box in a junk yard turning out to be a space-and-time ship, ended up with a very satisfying 'cliff-hanger' – a deserted looking planet with an eerie weirdie wandering around."

The following year's press predictably focussed on the considerable impact of the Daleks. Martin Jackson in *The Daily Express* doubtless ended much impatient speculation when he wrote in August that "The Daleks, the tin robot monsters of BBC TV, are returning to the Saturday science-fiction serial *Doctor Who* in November after pleas of hundreds of young fans".

When that moment finally came *The Daily Mail* marked the event by printing an interview with producer Verity Lambert and future script editor Dennis Spooner on November 28th. No prizes for guessing which of the two journalist John Sandilands described as, "tall, dark and shapely" and "remarkably attractive" – although he noted that at one point Miss Lambert became "positively forbidding" and adopted "a noticeable chill" so she obviously wasn't standing for any nonsense.

Sandihills wrote, "Nine well-established script-writers have contributed to *Doctor Who* in the past twelve months and they are closely briefed on the requirements of the Doctor and his invaluable machine. Story editor Dennis Spooner, who has written many episodes himself, told me, 'Writers have to be divided into those who can cope with trips back into the past and those who can write adventures set in the future. Very few can do both. The futuristic stories ought to be easier because the scope is endless but we have to set some limits to remain mildly plausible and we have found that many writers are completely lost with science-fiction'."

After describing a day's work on *Doctor Who* at Television Centre and Riverside Studios, Mr Sandilands returned to the topic of Daleks; "These ugly anti-social fugitives from an overgrown cruet may well have met their match in Miss

Lambert . . . It was reassuring to know that there is someone who is prepared to stand up to the devils."

Good feeling towards the programme was prevalent at this time – an atmosphere typified by T.C. Worsley's article in *The Financial Times* of 6th January 1965: "How does it happen," he asked, "that a children's Saturday Night series suddenly throws up in the Daleks an image that is universal (and why, incidentally, has its creator David Whitaker not collected one of the awards being thrown around at this time?)"

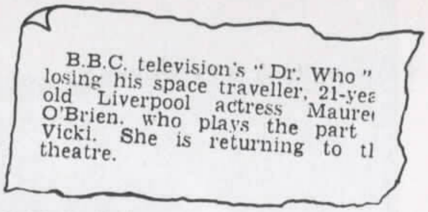
Mr Worsley, in an article extolling the virtues of *Doctor Who*, *The Planemakers* and *Danger Man* ("outright success in Television is easily gauged, though less easily accounted for") reviewed *The Rescue*, claiming he first "overcame my allergy to science fiction to watch the new *Dr Who* series which replaces temporarily I suspect the Daleks. Will Mr Whitaker do it again with the half animal automata from the planet Dido? I rather doubt it. Koquiltion is a memorable enough name to catch on, but these beast machine men have not the beautiful simplicity of their predecessors, nor the catchy mode of speech."

While obviously a well informed fan of the programme Mr Worsley conceded that "The first episode of the show was actually disappointingly inexpert in the handling. It ended, indeed, in fiasco, when the Pearl White fade out with the Doctor and Ian poised above a dragon infested abysss, was ruined by a misplaced camera."

If Mr Worsley was sowing the seeds of a backlash then *The Daily Telegraph* were either unaware, not in agreement or simply not willling to listen to someone old enough to remember Pearl White. L. Marshald Gander wrote on January 18th 1965 that *"Dr Who,* in fact, has created a new class of employment. To be the hindlegs of an elephant may be the nadir of theatrical ambition but to be a creature of another world is a loftier proposition."

It seems that Verity Lambert made similarly short work of Mr Gander as she had Mr Sandilands. It was reported that the BBC's only female drama producer, "does not relish the description of 'monsters' applied to the creations of her highly imaginative script writers and designers. This is possibly because each bizarre casing is inhabited by an actor" – most of which Mr Worsley claimed preferred to remain anonymous. Before launching into what was possibly the first in a very long line of assassinations of *Crossroads* by the press, Mr Worsley claimed that, "The grip of *Dr Who* is well illustrated by a boy of my acquaintance who positively refused to accompany his parents to Spain on holiday becuase he would miss some instalments."

Admirable as Mr Gander's praise may have been, it represented some of the last significant positive national press comment for the Hartnell era of the programme. On February 15th 1965 *The Daily Mail* printed a slating that made the criticism that *Crossroads* received appear like a gentle telling off. Peter Black said of *The Web Planet* that "This is really inaction. The rushing about is mostly off screen. The actors run into the shot and suggest speed and tension by breathing hard. When the story is crawling at full gallup half the dialogue consists of pant-sounds. 'Which-puff-way-grooh! -did-ugh! -the thing-puff!-go-phew?' This is the oldest device in the the television producer's manual and Verity Lambert must get a good chuckle out of being hailed as a new Rudolph Cartier on the strength of it."

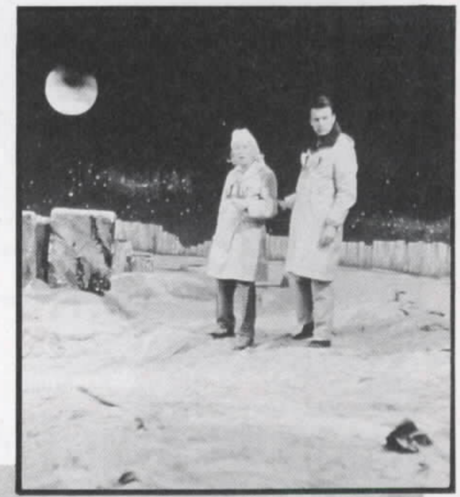


B.B.C. television's " Dr. Who "
losing his space traveller, 21-yea
old Liverpool actress Maure
O'Brien, who plays the part
Vicki. She is returning to tl
theatre.

© *The Daily Express*

Mr Black, not content with shooting the production down in flames, then turned his attention to the characterisation. "The heroes are the dullest quartet in fiction, and so remarkably incompetent that it would take their combined intellectual resources to toast a slice of bread. The dialgoue reminds you of a gathering of relations where nobody listens to what is being said . . . I can understand how it catches the imagination of very young ▶

The Doctor (William Hartnell) and Ian (William Russell) puff and pant their way across Vortis in *The Web Planet.* Photo © BBC



'The Unknown Them' and 'The Ignorant Us' rehearse an episode of *The Daleks.* Photo © BBC

The Doctor's companions, who had to combine their "intellectual resources to toast a slice of bread" according to *The Daily Mail*. Photo © BBC

◀ children, though I wish they had something better to feed on. As usual television is cheating them."

While seemingly dismissing the show out of hand Mr Black admitted that the programme also had a huge following of adults – "I suppose the attrraction is the ancient one of watching people who are dafter than yourself." Futher derison followed before the summing up: "the weekend serial shows a sharp and calamitous decline from older days. Nobody seems to be able to write for children any more." Which all really goes to show that even in early 1965 it wasn't as good as it used to be . . .

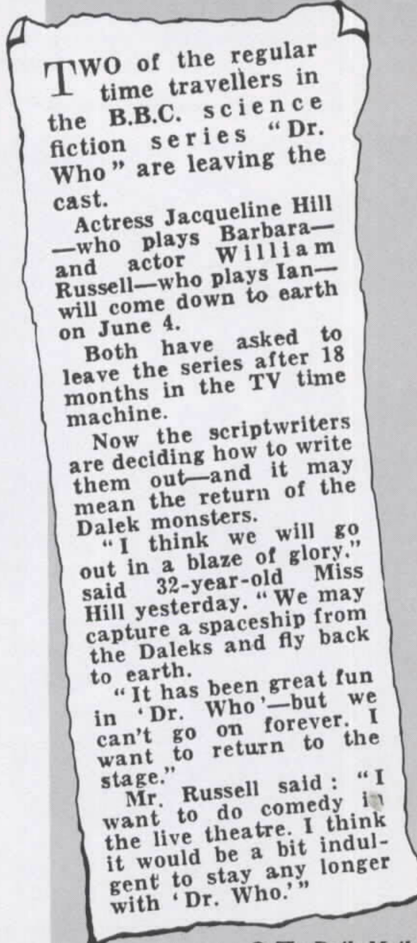
Little consolation could be found in the pages of *The New Statesman* who, on April 16th, printed John Holmstrom's evaluation of "the established national tellymyth, BBC1's *Dr Who*". Mr Holstrom was not impressed with "the wooden charm-lessness of the adventures, both as written and performed, the lamentably unchilling plastic monsters or (in the historical episodes) the pasteboard Romans, Saracens or French Revolutionaries."

As an alternative Mr Holmstrom advocated ABC's *Wonderworld*; a series featuring "classes of different age groups enacting Biblical scenes in their own vernacular words . . . these aren't clever kids. They're the ordinary sort who would be normally pitched out at 15, tongue-tied or incapable of formulating a positive idea of their own." Mr Holmstrom promised that if *Doctor Who* "instructs a fraction as much as the far more amusing *Wonderworld* I'll eat my hot sweaty hat." Let's hope he enjoyed his meal.

Joining the ranks of those all too keen to write the programme off was Philip Purser, writing in *The Sunday Telegraph* on June 13th 1965. "Generally this is a ramshackle old serial these days. The Doctor's companions monotonously precipitate every adventure by straying away from each other . . . The Daleks, recalled with increasing frequency and increasing desperation, are fast losing their ancient menace; one of them has acquired a South London accent and another is undoubtedly queer." One can sense that Mr Purser can hardly contain his enthusiasm for *The Chase* when he simply describes the serial as "super."

At a time when friends in Fleet Street were hard to come by, Maurice Richardson, writing in *The Observer*, must have seemed like an oasis in a desert of constructive criticism. "I've no wish to see that Dalek film" he wrote on June 27th 1965. "For me there can be only one *Dr Who*. William Hartnell's rendering of the fusty, crusty, snuffy-trousered, old succubus with that disconcerting air of equivication which becomes extremely sinsister at times (no wonder it was so difficult to tell which was the real Who and which the anti-Who robot) is superb. He rounds out the character beautifully."

Mr Richardson then went on to make comparisons with Gerry Anderson's *Thunderbirds* – ITV's current children's offering at the time. He counted himself as one of the "pre-seniles" who wouldn't want to know the Doctor if he "looked



TWO of the regular time travellers in the B.B.C. science fiction series "Dr. Who" are leaving the cast.

Actress Jacqueline Hill —who plays Barbara— and actor William Russell—who plays Ian— will come down to earth on June 4.

Both have asked to leave the series after 18 months in the TV time machine.

Now the scriptwriters are deciding how to write them out—and it may mean the return of the Dalek monsters.

"I think we will go out in a blaze of glory," said 32-year-old Miss Hill yesterday. "We may capture a spaceship from the Daleks and fly back to earth.

"It has been great fun in 'Dr. Who'—but we can't go on forever. I want to return to the stage."

Mr. Russell said: "I want to do comedy in the live theatre. I think it would be a bit indulgent to stay any longer with 'Dr. Who.'"

© *The Daily Mail*

streamlined and with it, like the new-style American puppets."

On February 6th 1966 Maurice Richardson was again something of a lone voice singing the programme's praises when he professed that "I mourn the loss of an old friend, Mavick Chen, boss of the Solar System, would-be Emperor of the Universe, victim of his own personality cult, annihilated by the Daleks in a stupendous terminal episode of *Dr Who*."

While Mr Richardson was looking forward to the return of the Daleks, Stewart Lane, writing in *The Daily Worker* three days previously, held the "fear that the Daleks may return yet again." In an article entitled 'Better Than *Who*' Mr Lane claimed that the programme is, "definately showing signs of age, and my spies have it that even the youngsters are getting tired of it." Suggesting that the BBC may have had some underlying incentives for the return of the pepperpots he cited that "the BBC has already granted 60 licences for the production of Dalek toys with more still being negotiated, and it gets 5 per cent of the whole sale price of each toy."

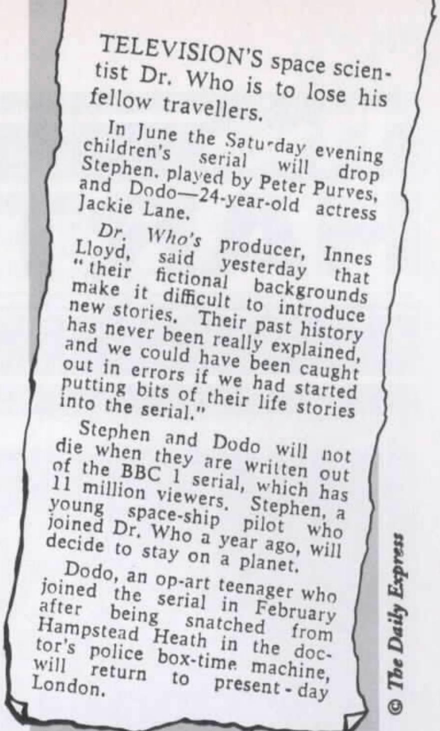
Mr Lane instead recommended an Australian serial called *The Stranger* dealing with invasion from outer space. "Make a note Mum – 5pm on Tuesdays."

In May 1966 producer Innes Lloyd explained to journalist Brian Dean the reasons behind the depatrue of Peter Purves (Steven) and Jackie Lane (Dodo) from the regular cast. "Their fictional backgrounds made it difficult to introduce new stories. Their past history has never been really explained, and we could have been caught out in errors if we had started putting bits of their life story into the serial."

Several months later it fell to *The Daily Telegraph* to announce a cast change of an altogether more serious nature. On August 2nd 1966, in an article proclaiming "'Tougher' *Dr Who* is chosen", Norman Hare provided a short resume of Patrick Troughton's career to date and spoke to Sydney Newman who said: "Our problem in choosing the new *Dr Who* was very difficult because we have decided to make considerable changes in the personality of the character. We believe we have found exactly the man we wanted." Mr Hare mentioned that beyond that, the BBC were remaining tight lipped except for the fact that "new stories in the serial will be tougher, with greater emphasis on science fiction and fewer comedy episodes. The Daleks will reappear in the early episodes."

The closing of the Hartnell era merited only marginally more coverage in the national press than in the *Radio Times* who appeared to be playing down the whole affair. Writing in *The Morning Star* on October 12th 1966 Ann Lawrence claimed "it is a little alarming to turn to the latest *Dr Who* episode and discover that in 1986 an international space station in Antartica will be controlled by a bunch of moronic, trigger happy Americans. Let us hope this serial gets better. It could hardly get worse."

William Hartnell explained to one journalist that "he had not renewed his contract for the part because he wanted a break to return to the stage." Twenty-five years on there is still confusion around the full circumstances behind Hartnell's departure, which came at a time when Fleet Street required something very special of the incoming Patrick Troughton to restore their flagging faith in *Doctor Who*.



TELEVISION'S space scientist Dr. Who is to lose his fellow travellers.

In June the Saturday evening children's serial will drop Stephen, played by Peter Purves, and Dodo—24-year-old actress Jackie Lane.

Dr. Who's producer, Innes Lloyd, said yesterday that "their fictional backgrounds make it difficult to introduce new stories. Their past history has never been really explained, and we could have been caught out in errors if we had started putting bits of their life stories into the serial."

Stephen and Dodo will not die when they are written out of the BBC 1 serial, which has 11 million viewers. Stephen, a young space-ship pilot who joined Dr. Who a year ago, will decide to stay on a planet.

Dodo, an op-art teenager who joined the serial in February after being snatched from Hampstead Heath in the doctor's police box-time machine, will return to present-day London.

© *The Daily Express*

NB: All spelling and grammatical innaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

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The HARTNELL years

Photo © Barry Newbery

He never did walk out of that oft-quoted cold November fog. Neither did he ever emerge from the gloom, features cast into sharp relief by the pale light of his everlasting match. There was no car crash, no lost key, and no police box incongruously perched amid the trees of Barnes Common.

Producer Verity Lambert is of the view that, had she been with *Doctor Who* right from the very beginning, the series would not have started with the caveman story. It was just not strong enough, she opined, crediting Waris Hussein's impressive direction as the sole reason for its modest ratings success in the autumn of 1963.

Nevertheless, while considering *An Unearthly Child* a poor opener, Verity Lambert does acknowledge the merits of the first episode as an intriguing enough hook to gather a harvest of viewers for BBC TV's new Saturday series. So why then, given that the episode is totally self-contained, did script editor David Whitaker decide to change Ian and Barbara's first encounter with the Doctor as he did for his book, *Doctor Who in an Exciting Adventure with the Daleks*, published in 1964?

The simple answer is possibly the correct one; having paid copyright to Terry Nation to lift the plot of *The Daleks*, perhaps the publishers of that first novelisation were not anxious to pay anything further for rights to use material from Anthony Coburn's four parter.

In essence David Whitaker re-wrote the first episode. In doing so, he brought several of the ideas behind his choice of TARDIS crew of 1963 into sharp focus.

The first ground-rule he established was the stage positioning of his central characters. Ian is obviously the hero. Still tall, dark and rugged looking but freed from the armour of his earlier TV character role of Sir Lancelot, William Russell became the centre-stage figure designed to escort the series' male following through the mysteries of time travel. He was a man of science; a teacher, a keen sportsman and an overall good chap, fit to wear the old boy's tie of Coal Hill School.

From the accounts of June Barry, one of David Whitaker's former wives, Ian Chesterton was closely modelled on Whitaker himself. Or, at least, Chesterton became that way as the series progressed. David Whitaker had even grown up in the suburbs of south-west London and used to cross Barnes Common on his way to school . . .

Barbara Wright was another centre-stage figure with an ordinary everyday background. Indeed the whole underlying theme of *Doctor Who*'s first year was the kidnapping of these ordinary school teachers, and their endurance of perils in the past and future as they desperately seek a chance to get back home. Like Ian, Barbara was a mature, authority figure; intelligent and perceptive with sufficient strength of personality to withstand the shocks of being transported to paleolithic Earth or to the not-so-dead planet of Skaro.

Anthony Coburn's late entry to the line-up, the Doctor's granddaughter Susan, was the weakest link in the chain. Although her startling depths of knowledge formed the series' introduction, her prescence after the first episode became more inconsequential as the year unfolded. Aside from *The Sensorites* her central activities consisted of little more than getting into tight spots so that the others are compelled to rescue her.

As for the Doctor, the impression formed from the first two serials is that he was not initially destined to play the up-staging role he ultimately did. Aboard the TARDIS he was to be the pilot, the guide, the advisor – a pivotal part but more in the background behind Ian; there to provide the "mot juste" when needed but not really to take part in the physical stuff.

Photo BBC

The strength of William Hartnell's performance as the Doctor changed all that. In that initial episode, Ian, Barbara and Susan vie for centre-stage in the first half, but once Hartnell appears, he commands the viewers' attention absolutely. The Doctor is a compelling figure, easily capable of hi-jacking any scene in which he appears. In that light, Whitaker's own Season One story, *The Edge of Destruction* can be seen as a way to introduce the Doctor properly to the audience – testing out and shaping many attributes and mannerisms the Doctor would exhibit in later stories; especially those penned by Whitaker and his successor as script editor, Dennis Spooner.

Comparing the Doctor's rôles in *An Unearthly Child* and Whitaker's Dalek novel, written at least a year later, reveals the evolution his character underwent. He is almost an anti-hero in the former – selfish, callous, anti-social, even capable of murder, whereas, repackaged in book form, the twinkle-in-the-eye is present, so is the penchant for speech-making, the affection for his granddaughter, and, apparently, his endless supply of stage props for every occasion, even including a referee's whistle to ensure instant attention when wanted.

By the time the first season ended the so-called "*Doctor Who* formula" had been established. Hartnell's Doctor had come from the background to take the limelight from Ian and Barbara. Only Susan still remained a question mark.

In BBC production terms the second season did not begin until *The Rescue*, by which time Carole Ann Ford had made her decision to leave, relinquishing her berth aboard The Ship (as it was known then) to Maureen O'Brien's character, Vicki.

The second season encouraged other trends as well. A hallmark of the first year had been to deprive the time travellers of their escape route, via the TARDIS, as early into a new serial as possible. It became almost a question of "How quickly will they get locked out this time?" The one to break that tradition was Dennis Spooner. His rationale was simple; forget the TARDIS if it isn't needed, but, if you can, make use of it as a plot device. After all, a time/space machine offers a lot more possibilities for taking new directions in story-telling.

It was Spooner who first brought humour into *Doctor Who*, modestly at first with Jack Cunningham's Jailer in *The Reign of Terror*, but going flat-out by the end of his tenure with such characters as Peter Butterworth's Meddling Monk and, in *The Chase: Flight Through Eternity*, Peter Purves' hillbilly, Morton Dill.

With the addition of humour, Hartnell's Doctor was complete. The casualty, though, was the "teenage" companion. Where Susan had just about succeeded, basically because of Carole Ann Ford's instantly noticeable almond eyes, Vicki had almost nothing built into her character, spending most of her time screaming or landing herself in predicaments – not much to go on for an actress of Maureen O'Brien's already burgeoning talent!

Incoming Producer, John Wiles with Donald Tosh as his script editor strived to change the formula as the series ventured into year three. What they wanted was less action-adventure, more "Classic Serial" for the historicals, and more hard "Science Fiction" for the future-based serials. However, their changes to the show were subtle, and hampered by many obstacles that give the impression the series did not progress at all under their tenure. This was not the case.

Their main change was to encourage stories where the guest cast were far more centre-stage. The time travellers were now to play re-active roles to the twists and turns of the plots, rather than being directly pro-active, as had been the case in, say, *The Chase*.

Stories such as *The Massacre* and *The Ark* were pure Wiles and Tosh vehicles. The Doctor and company observe and comment on the situations, profering suggestions and ways forward when necessary, but it is the actions of the guest cast that advance the story along. The clash between the Huguenots and the Catholics escalates and does lead to the St. Batholomew's Eve massacre, and it is the Monoids themselves who sow the seeds of their own downfall.

Against this were the obstacles. John Wiles and William Hartnell just did not get on. The curbing of the action-adventure element left the series traling in the wake of ratings competitors like *Thunderbirds* (then on its first run, in 1965). It was generally perceived as a mistake to introduce yet another schoolgirl juvenile character, Dodo, into the series at a time when the "Swinging Sixties" were advancing the age of young TV rôle models from mid-teens to early twenties.

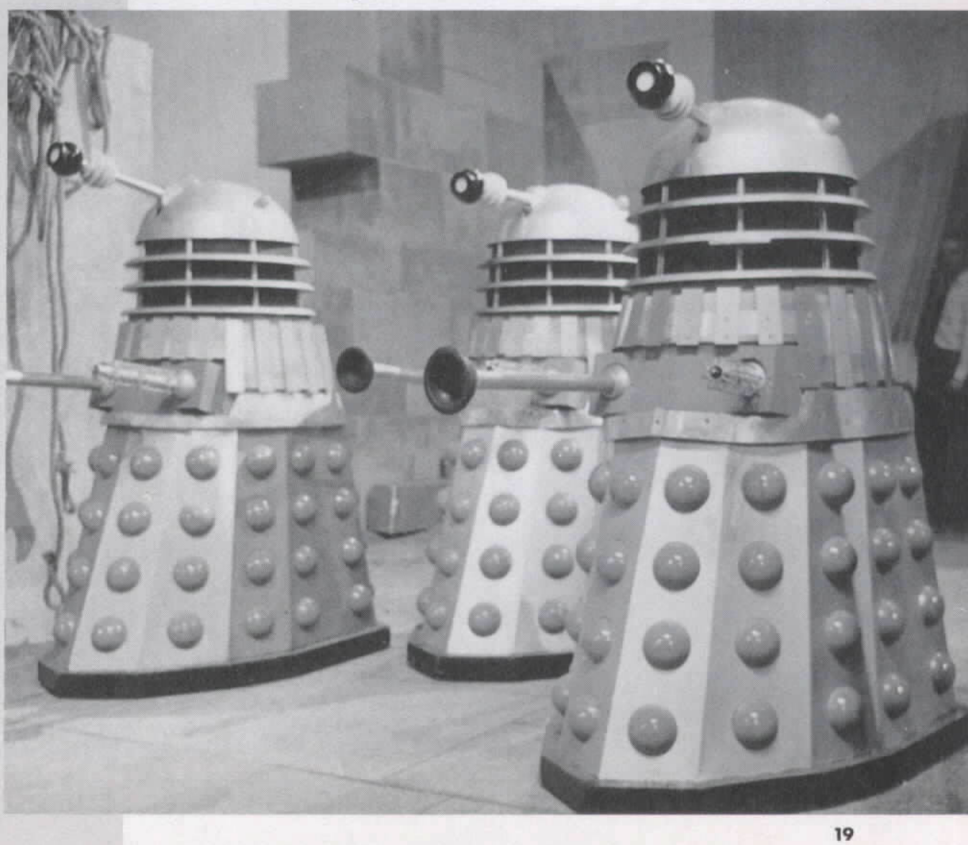
The biggest condemning factor of all, though, was *The Daleks' Master Plan*. Prompted by BBC Executive Huw Weldon, written by Terry Nation and Dennis Spooner, and virtually produced, edited and directed solo by Douglas Camfield, it was regarded by John Wiles as a rock in the middle of the sea he wanted to sail, but its success proved almost seminal in giving *Doctor Who* the way forward it achieved under the next production team of Innes Lloyd and Gerry Davis. Powerful stuff, it was pure behind-the-sofa watching for many youngsters. It had guts, death, action/adventure and strong centre-stage performances by the lead cast. In particular it had Jean Marsh playing Sara Kingdom very much akin to Emma Peel from *The Avengers*.

What Innes Lloyd and, particularly, Gerry Davis did was essentially to recover the Hartnell era by introducing similar themes and ideas as those seen in *Master Plan*. Then they paved the way for their continuation under Patrick Troughton. The innovations they felt had been wrought by David Whitaker and Dennis Spooner were restored and built upon with the addition of Sixties style companions, a committment to action/adventure, bigger, more expensive looking sets and, above all else, more and better monsters.

Results from many polls and surveys in fan magazines tend to underrate the Hartnell era, dismissing it as slow and unspectacular by modern standards. Yet without all the hard work that was done in those pioneering years, testing out new ideas and shaping the whole form and structure of *Doctor Who*, the solid foundations that were in place by the end of 1966 might never have happened. To quote from Terry Nation's 1975 obituary to William Hartnell, ". . . he started a show which is still going on with huge audiences. He set a high standard which his successors have had to follow".

J. Jeremy Bentham

***The Massacre* was a typical example of the Wiles and Tosh *Doctor Who*, Photo © BBC, whereas *The Daleks' Master Plan* was pure behind-the-sofa material. Photo © Barry Newbery**



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DWM 154 Tom Baker and Sontarans poster, David Fisher Interview and early DWM comic strip feature. Strip: *Nemesis of the Daleks: 3.*

DWM 155 David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks: 4* plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with writers Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and Ice Warriors poster, Barry Letts interview; Season Twenty-Six Ep Guide (*Curse of Fenric* and *Survival*)). Strip: *Train-Flight: 2.*

DWM 162 Ace's debut in DWM fiction in the text story *Living in the Past* by Lane and Smith. Nostalgia: *Marco Polo* including rare stills. Strip: *Doctor Conkeror* by Rimmer and Collins.

DWM 163 Interviews with Elisabeth Sladen, William Russell and Terrance Dicks plus *The Two Doctors* location feature by Production Manager Gary Downie. Text Story: *Teenage Kicks* by Cornel and Smith.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Virgin Editor Peter Darvill-Evans plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature plus interviews with Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Davison poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesys* introduced by John Peel and illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing and a *The Tomb of the Cybermen* mini-poster. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 Who's America; *The Visitation* Nostalgia; Those *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive, fact file and recording feature. Sophie Aldred on making*Ghost Light*. interviews with Mary Tamm and Timewyrm writers Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 179 Tom Baker interview 1; plus *Genesis of the Daleks* Nostalgia; 1991 Merchandise feature. Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Patrick Troughton poster, *The Power of the Daleks* archive; interviews with Innes Lloyd, director Chris Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire: 1* by Cartmel and Piers Rayner.

DWM 181 Free Seven Doctors poster, *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Fires Down Below* by John Peel and John Stokes , *The Daleks: 2* plus Brief Encounter - *Echoes of Future Past* by Summerfield - and fiction: *Heliotrope Bouquet: 1* by Abnett and Sullivan.

DWM 182 Free Daleks-Cybermen War Poster. interviews with Clinton Greyn and director Darrol Blake. Special role-playing game module, illustrated by Colin Howard. Strip: *Spider God* by Moore and Gibbons plus *The Daleks: 3*.

DWM 183 *Planet of Evil* archive, exclusive behind the scenes photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* Nostalgia; Pertwee and McCoy interviewed. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen*. New Hartnell fiction by John Lucarotti. Interviews with director Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5.*

DWM 185 Free Postcards; *The War Machines* archive; rare stills from *The Time Meddler*. Interviews with writer Ian Stuart Black and director Michael Ferguson. C H Bidmead's contribution to the early Eighties. Brief Encounter *Ships* by Woolley and Lambert; Strips: *The Grief: 1* by Abnett and Danks plus*The Daleks: 6 & 7.*

DWM 186 *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless*, plus interview with director Archie Lauchlin. What the Papers Said: The Hartnell Era. Interview: Tony Caunter; After Image: *The Sea Devils*; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief: 2* plus *The Daleks 8.*

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

DWM 10th ANNIVERSARY SPECIAL

A tribute to ten years of *Doctor Who Magazine* including interviews with Nicholas Courtney and Colin Baker and special portfolio artwork by Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan plus *Black Orchid* archive.

SUMMER SPECIAL 1991

Full update location listings features from DWM over the last two years, including feature material on the making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Paul Cornell, Gary Frank and Stephen Baskerville.

WINTER SPECIAL 1991

Fifty-two page UNIT Special. Free poster, details on the making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DOCTOR WHO YEAR BOOK 1991 including background to how *Doctor Who* began as a series; the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. UK £6.00, £8.50 overseas orders.

ACTING THE PART

▶Tony Caunter◀

Tony Caunter as Morgan in *Colony in Space.* Photo © BBC

Actor Tony Caunter has been in *Doctor Who* three times in his career. His earliest part was as the black marketeer Thatcher in *The Crusade*, the 1965 Hartnell historical. In 1971 he played Morgan, the sadistic IMC officer in a story that Tony describes as "pure cowboys and indians in outer space", *Colony in Space*. In 1983 he took part in *Enlightenment*, Barbara Clegg's contribution to the celebratory season, playing Turlough's sailor teetotaller friend, Jackson.

"I got the job via my agent. He just rang one day and said that the BBC had been in touch and they wondered if I'd be interested in doing a couple of episodes of *Doctor Who*. I said yes immediately, very pleased as I'd not done one for about twelve years. I was rather surprised actually, having done two, I'd assumed I'd not get asked again. Anyway, they sent me the scripts to have a look at. It was only two episodes at that time, Parts One and Three, which were of a reasonable size. The first one was quite nice, plus one little bit of film in the other. It's always nice to get two for the price of one! I was pleased to see that he was a an Edwardian seaman. I don't think I'd have been too happy playing a strange creature.

"Anyway, I was quite pleased to be playing Jackson as a straightforward sailor without any problems – in the sense that I didn't have to agonise about how I was going to appear – would I end up with egg on my face?! I was at an age where I was less adventurous as an actor, happier playing a part within known boundaries. Yet often it is the actor with the experience who can, by the very fact that he knows exactly what he's doing, carry off a fantastical part, by knowing that the only way to do it is to put 101 per cent in it. Watching the other actors at work was great. People like Keith Barron giving it this 101 per cent all the time, then finishing, turning, looking at you and grinning because the performance was that much larger than life but totally convincing. The line that I always remember so well, which he carried off marvellously, was when he said something like 'It's excitement like this that makes eternity worth living'. A marvellous line and he said it for all it was worth.

The story was beset by a series of strikes which cost the story a couple of its cast members, as outlined in Fiona Cumming's memoirs (see page 10). How did this affect Tony?

"I was away in Birmingham recording a new episode of *Juliet Bravo* in which I played Logan, the lead policewoman's boss, when I had a 'phone call.

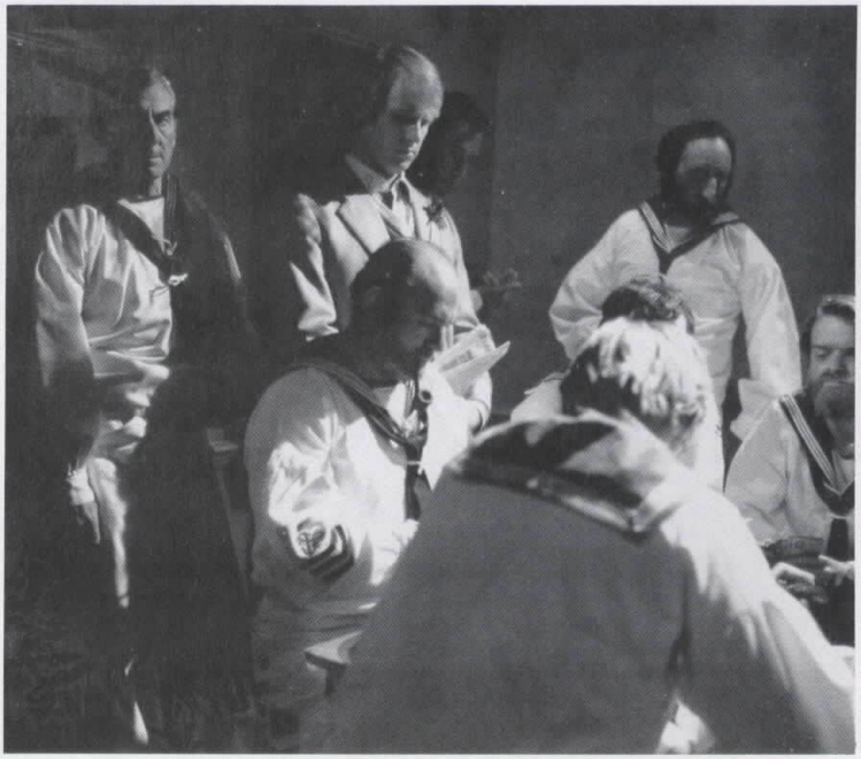
"Instead of telling me I was starting to rehearse *Doctor Who* the next day, they told me I wasn't! It was eventually done at the end of the following January. By this time Peter Sallis wasn't available to play Striker so they recast with Keith Barron.

"The strike was a peculiar affair. It didn't affect the Birmingham studio where I was doing *Juliet Bravo* but the London based *Doctor Who* was affected. After a while, I thought that was it. We were supposed to start in November and by the end of December when nothing had happened I thought it was forgotten. I did the pilot for the new *Smith and Jones* comedy series and then evenutally went back and did *Enlightenment* in the January.

"As rehearsals went on, the director, Fiona Cumming, came up to me and explained that they were running short on Part Two. Originally something Jackson said was done in reported speech to Striker but she thought it would be nicer to actually see me deliver the lines. She asked if I minded being written in! Of course I was happy, it meant being in the extra episode but all filmed within the same time period.

"I thought *Enlightenment* was a really superb idea. I liked the concept of superbeings playing games and all that, although it was probably crying out for a larger budget. I'm not particularly fond of SF, although I like *ET* and *Close Encounters*, but there, we're talking large budget spectaculars. However it was considerably better than *Colony in Space* – no intellectual concept in that whatsoever, whereas *Enlightenment* had a terrific concept and despite all the problems, Fiona Cumming did a marvellous job."

Gary Russell



Jackson was a straightforward Edwardian sailor, seen here playing cards, whilst the Doctor (Peter Davison) keeps watch. *Enlightenment* Photo © BBC

BRIEF ENCOUNTER

Cathedral Heart

The Reverend Trelaw leaned closer to the stained glass window of St. Christopher's church, and then withdrew quickly. He took a step back along the aisle.

"Does she seem happier?" chorused Saul, the intelligence that inhabited the church building.

"No," sighed Trelaw. 'Perhaps the time has come for her to stay here.'

Saul paused. "I don't think she will ever stay here," he said finally.

Ace and Emily Hutchings had walked twice around the church anti-clockwise. Emily had insisted on stopping, explaining that local superstition had it that a third time would get them both pregnant.

"So why didn't you try it last time?" Ace asked.

Emily grinned, thinking of little Ishtar tucked up in her cot. "The babies have tails..." she whispered.

"Some of my best mates have tails." The banter wasn't making Ace feel any better.

The two women sat down on the warm grass, next to a sunlit grave.

"So ..." Emily began. "Why is the Doctor being so horrible to you?"

"Don't know. We were in the TARDIS lab, and I had a new batch of Nitro on the go. He didn't want me there. He was making something, a kind of cube. I asked what it was, and he freaked, so I – " Ace raised her gloved hand impotently and let it fall. "Can't stand people shouting in my face. He should know that. I ran away, we landed here ... The TARDIS was in front of the pub, but I don't know if it will be when I get back and I don't know if I care!"

Ace grabbed Emily and was suddenly sobbing into her shoulder.

Emily held her tight, trying not to hope that the TARDIS had indeed vanished. If it had, then Ace could have a real life, here in Cheldon Bonniface, with her and Peter. Damn the Doctor, what was he doing to her? What had he already done?

"I sometimes wonder," murmured Emily, "if other buildings have personalities like Saul's. Pubs would be hearty and loud and drunk, and offices would be dull and efficient."

"Schools'd have migranes," mumbled Ace from the fabric of Emily's dress.

"Mm-hmm. What do you think the TARDIS would be like?"

Ace leaned back, her reddened eyes meeting Emily's. They were brimming with challenge, a huge danger if anybody would mock her in this state. Emily looked calmly back. The girl had seen vast destruction, killed monsters and people by her own hand. That was the Doctor's worst crime, turning a schoolgirl into a soldier.

"The sort of person," Ace said finally, "who changes to match whoever they're with. Come and go with the weather. The Professor's a bit like that. It's like, if he's that worried about something, there's a hell of a storm coming. I'm half angry about him, and half scared of the storm."

A shadow fell over the grave, and Emily looked up suddenly, pulling Ace back into her arms.

Her eyes met those of the Doctor.

"I'm sorry," he said, his tone level. "Forgive me."

Emily shook her head instinctively. He hadn't moved, hadn't doffed his hat and squatted, agonised. But Ace was standing, pulling her hair free.

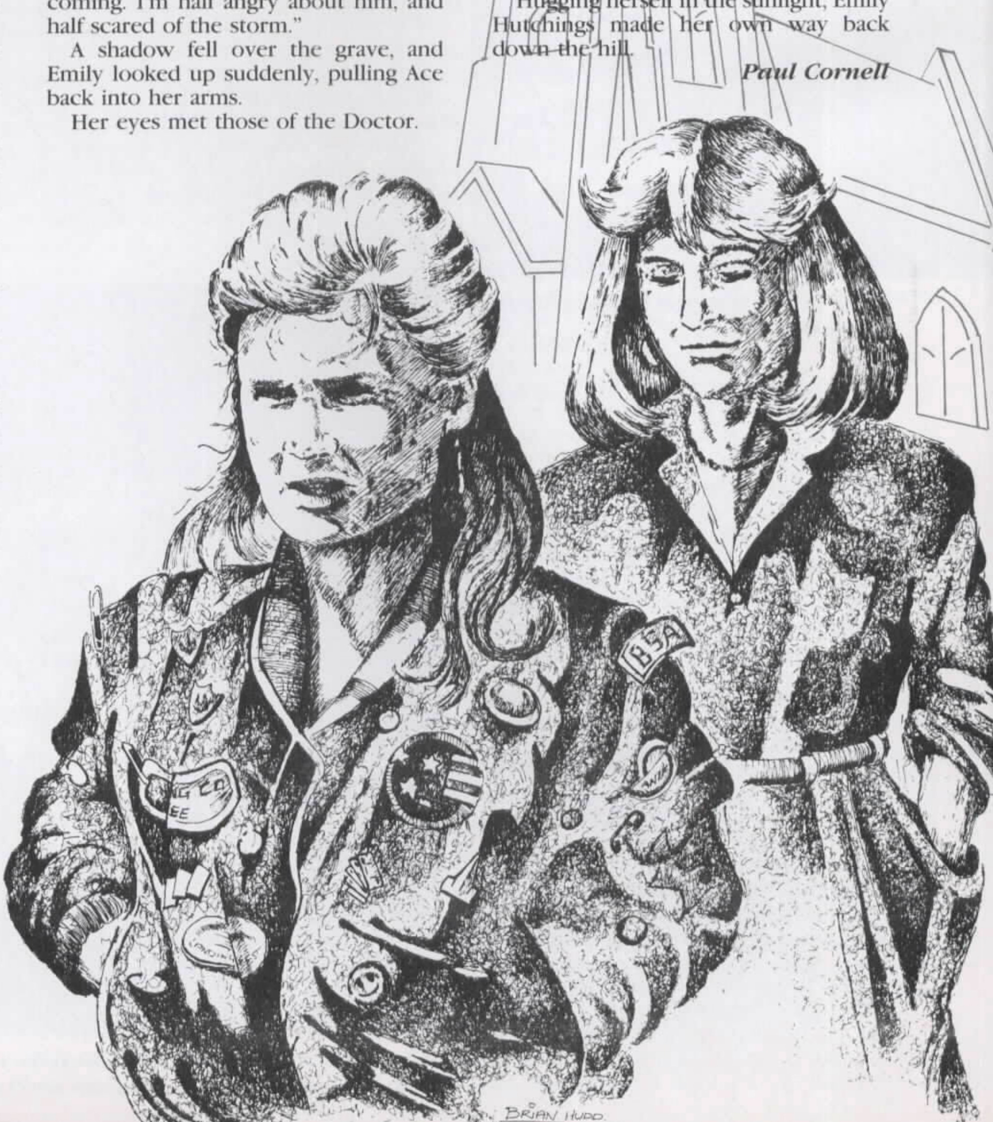
"That's okay..." she stared at the ground, shaking her head like she'd missed something. She bent down and kissed Emily quickly on the cheek. "I'll be back soon..." she whispered.

And then she followed the Time Lord back down the hill towards the village.

Emily stared after her. "Will you?" she finally muttered, angry.

Hugging herself in the sunlight, Emily Hutchings made her own way back down the hill.

Paul Cornell



DOCTOR WHO

ARCHIVE FEATURE

Serial 6H

ENLIGHTENMENT

Photo © BBC

PART ONE (drn: 24′23″)

The TARDIS finds its power drained away as the White Guardian appears in the corridors and tries to warn the Doctor about danger, relaying some co-ordinates. Then the Black Guardian appears and both figures vanish. The Doctor takes his craft to the specified co-ordinates where he and Turlough emerge into the hold of a sailing ship, leaving Tegan in the TARDIS.

The White Guardian appears again telling Tegan "*Winner takes all . . .*". As the console explodes, she sees a man's face looking in at her from the scanner screen, and then falling away. Emerging into the hold, she is eventually found by two Edwardian ships officers, one of whom was the man on the screen, and both of whom act very strangely.

The Doctor and Turlough find the crew's quarters, where the Doctor is mistaken for the ship's cook. A two day old paper announces the first British submarine, and the Doctor realises they are on board an Edwardian racing yacht. However, Jackson, Collier and the other sailors have no memory of boarding the ship, have not been up on deck, and do not know the destination of the race.

The Doctor is summoned by an officer to join Tegan and Captain Striker for dinner. Striker, like his other officers, appears to know all about them. As the wind gets up, Striker goes to the wheelhouse, and as she is escorted there by Mr Marriner, the First Mate, Tegan notices modern plastic wet suits. When the Doctor and Turlough reach the wheelhouse, an electronic scanner screen opens to show that the yacht, and many other Earth period seacraft, are in fact spaceships in the void of space.

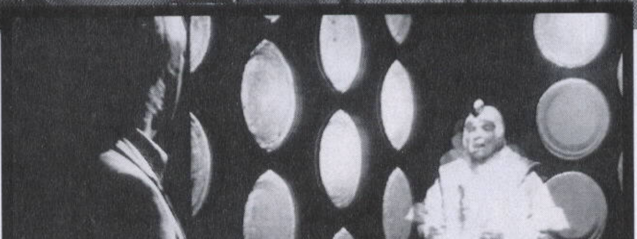


Image © BBC

PART TWO (drn: 24′12″)

Striker's ship is in a race across the Solar System, first skirting around the planet Venus and trying to get ahead of Critas the Greek, who wears a jewelled ring that does not hail from his selected era of Earth history. Tegan feels seasick, and Marriner, who pays her much unwelcome attention, shows her a cabin which is filled with elements from her own mind. The Doctor learns that Striker and the other officers are Eternals, mind-reading beings from outside time who use Humans (or 'Ephemerals') to entertain them, and to crew their vessels in the race to win Enlightenment.

Jackson, a teetotaller, has not taken the grog rations that condition the other sailors to accept being in space. He plans a mutiny with Turlough's help. Striker's ship cuts it close around

Image © BBC

Image © BBC

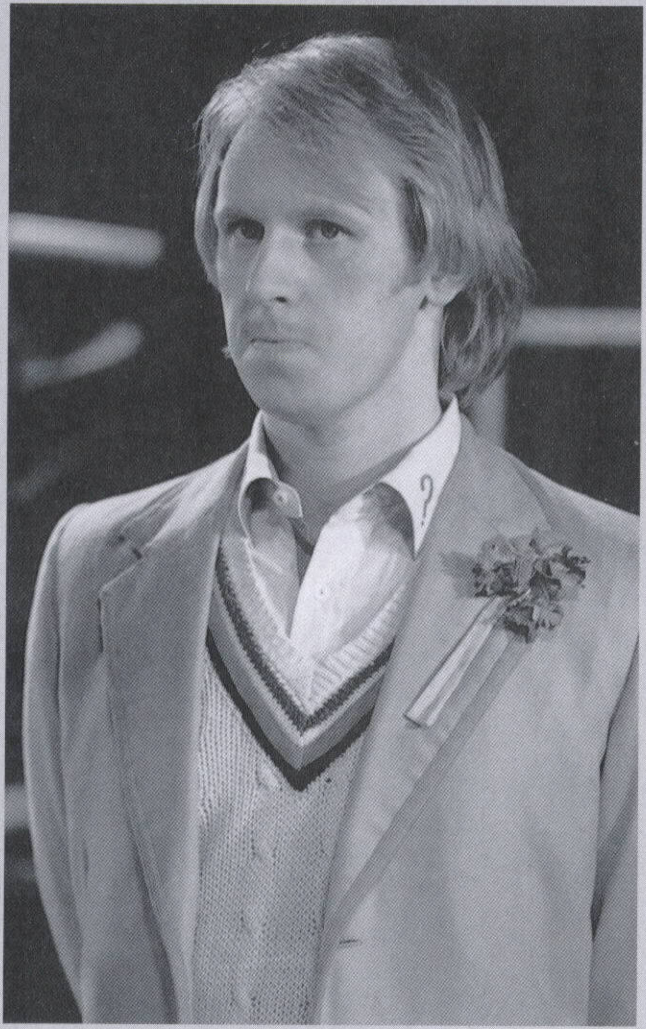


Photo © BBC

Venus, but when *The Greek* and *The Buccaneer* follow, *The Greek* suddenly explodes. The Doctor realises the other ship was destroyed by an outside force.

In the corridors, Turlough is attacked by the Black Guardian for his failure to kill the Doctor. The dark being condemns him to eternal torment on the space yacht. Both Turlough and Tegan wish to return to the TARDIS, but this causes the Doctor to reveal its existence to the Eternals. The TARDIS is missing from the hold, and the spacesuited trio are taken up to the deck by Marriner to observe the starscape. Tormented by the voice of the Black Guardian, Turlough hurls himself into space from the vessel . . .

Image © BBC

PART THREE (drn: 24′38″)

Turlough is picked up by *The Buccaneer* and brought before Captain Wrack, a female seventeenth century pirate. She sends invitations to the captains of the other ships in the race, and sends a sword as a gift to Captain Davey. As the Doctor, Tegan and Marriner prepare to accept Wrack's invitation to a party, Wrack descends to a room in the depths of her ship. Moments later, Davey's ship explodes in an asteroid storm when alongside *The Buccaneer*.

Turlough slips away from the party before the Doctor arrives and becomes trapped in the metal grid room that Wrack entered, open to space via a vacuum shield. Marriner is able to locate Turlough, whom the Doctor goes to rescue when the Black Guardian leaves him to die. The room is part of the ion drive and is instrumental in Wrack's destruction of the other ships. As the Doctor and Turlough leave the chamber, they are captured by Wrack's pirates.

Wrack lures Tegan away from the party and freezes her in time, placing a red jewel in the air hostess' tiara. This will seal the Doctor's fate . . .

PART FOUR (drn: 24′34″)

Turlough elects to stay with Wrack in an attempt to stop her winning as the Doctor, Marriner and Tegan return to *The Shadow*. The youth claims that he serves the same being as Wrack, and wants to be on the winning side. Tegan learns that Marriner's attentions are not because he loves her, but he needs an Ephemeral mind to give him existence. On *The Buccaneer*, Wrack starts to dispose of the other Eternals who were foolish enough to attend the party.

Image © BBC

The Enlighteners' crystal space city appears before the leading ships, and *The Buccaneer* draws alongside The Shadow. Suddenly the Doctor realises the jewel in the tiara is a focus for Wrack's destructive rays. In the grid room, Turlough watches Wrack harness the Black Guardian's power to destroy her opposition, but the Doctor manages to hurl the smashed crystal overboard in the nick of time.

Using the TARDIS restored to him by Striker, the Doctor reaches *The Buccaneer* to be captured by Wrack and her first mate. Tegan watches as two figures are thrown overboard. However, when the Black and White Guardians meet those who brought *The Buccaneer* in first to win the race, the Doctor and Turlough enter. The Eternals and their crews vanish as Tegan joins her friends, and Turlough is offered a tremendously valuable diamond by the Black Guardian in exchange for the Doctor's life. The youth refuses, hurling the diamond at his employer who vanishes in flames. The White Guardian declares that Turlough has true Enlightenment: the choice, not the crystal. He too vanishes, and Turlough asks the Doctor to take him to his home planet. The Doctor agrees.

Image © BBC

▶

Barbara Clegg was an experienced BBC in-house script writer, but a newcomer to both mainstream drama television and *Doctor Who*. Her work has been mainly in the field of radio, including the Radio 2 soap opera *Waggoner's Walk*. Barbara was asked to develop a storyline for *Doctor Who* during 1981, and writing of the four part serial was underway by the autumn of that year.

The storyline submitted, entitled *The Enlighteners*, had considerable alterations performed on it by the show's script editor, Eric Saward. This included the insertion of the Black and White Guardians in place of the Enlighteners, and concluded the Turlough/Black Guardian sub-plot which had run over three consecutive stories. It was also Saward who changed the title of the serial to *Enlightenment* and inserted lines of dialogue that maintained continuity to *Terminus* and the Key to Time stories. *Enlightenment* was to be the fifth serial in both recording and transmission order of the twentieth season, a season in which each story was to see the return of an element from the Doctor's past in celebration of the show's anniversary. *Arc of Infinity* had featured Omega, *Snakedance* had involved the Mara, *Mawdryn Undead* saw the return of Lethbridge Stewart, whilst the Black Guardian was to continue from this tale into *Terminus* and *Enlightenment*. Following this trilogy, the Master was due to pop up in *The King's Demons* and the Daleks would give the season a climax in *Warhead*.

Although he felt that the story had imagination, Saward found that after the surprise of being on a spaceship at the end of Part One, there was nowhere for the story to go. He was also unimpressed with the casting and direction of the finished product. However, director Fiona Cumming found the scripts very appealing initially, and began pre-production work on *Enlightenment* shortly after putting the final touches on *Snakedance*. As with her work on *Blake's 7* and her previous *Doctor Who* serials, she was to bring a quite unique atmosphere to the production of *Enlightenment*. Barbara Clegg took virtually no part in the later stages of the story's production, and Fiona only recalls meeting her once for a pre-production lunch discussion. The scripts underwent final revisions in late September and early October 1982, and very little was changed during production.

The rest of the production team was then assembled. Set designer Colin Green had previously worked on the Jon Pertwee serial *Death to the Daleks*. Make-up designer was Carolyn Perry, who had worked on *The Visitation* the previous season, whilst the task of assembling the wide range of costumes called for by the story was given to Dinah Collin, who had recently worked on *Earthshock*.

GETTING UNDERWAY

Filming took pace from Wednesday 3rd to Friday 5th November 1982 at the BBC's film studios in Ealing. This work included all the sequences on the decks of both Striker's ship, *The Shadow*, and briefly on Wrack's ship, *The Buccanneer*, for Parts Two to Four. The cast required for this were the regulars of Peter Davison, Janet Fielding and Mark Strickson, plus a variety of extras as sailors and Eternals and guest artistes Christopher Brown and Tony Caunter. Tony Caunter had made two previous appearances in *Doctor Who*, playing the soldier Thatcher in *The Crusades* (*The Lion* and *The Knight of Jaffa*) in 1965, and as IMC First Officer Morgan in *Colony in Space* Episodes Two to Six in 1971. Rehearsals were then to begin the following week, leading up to the first studio session.

The black plastic spacesuits plus multi-coloured helmets and backpacks were made by the external construction company, Imagineering. These were later available for members of the public to try on at the BBC Longleat Celebration in April 1983, and in May 1991 many of them were auctioned off at Bonhams in London. Dinah Collin (who had previously used Imagineering on *Earthshock*) spent much time researching the various period costumes that the crews of the Eternals' spacecraft would wear. Wrack's costume was based on old prints of the costumes worn by women pirates.

Where Turlough flung himself out into space at the end of Part Two, the spacesuited Mark Strickson was suspended on a Kirby Wire against a black backdrop. For the Eternal forced to walk the plank in Part Four, an edit in the film caused him to vanish as he jumped out into the inky blackness of space.

The other material to be shot involved all the model spacecraft, handled by visual effects designer Mike Kelt in conjunction with Paul Hellings-Wheeler. These included *The Shadow, The Buccaneer, The Greek, The Clipper* (Davey's vessel), the small launch and a couple of others. The models were moved on black rods against a starscape. The other notable model required was the glittering object in space that signified the end of the race at the palace of the Enlighteners. A model of the planet Venus was also filmed for the marker bouy shots in Part Two.

Rehearsals for *Enlightenment* began on Saturday 6th November for a week and a half before studio taping was scheduled for Tuesday 16th and Wednesday 17th November. The rest of the cast were now assembled for read throughs. The principle guest star for the serial was Peter Sallis, who was cast as Captain Striker. Sallis was an established character actor and had previously appeared in the 1967 *Doctor Who* serial *The Ice Warriors* playing Penley. By 1982, he was better known as Clegg in the successful BBC sitcom *Last Of The Summer Wine*.

Tegan (Janet Fielding) tries to find out from the Doctor (Peter Davison) exactly what is going on aboard the various Eternals' ships. Photograph © BBC

Lynda Baron, a character actress best known as Nurse Gladys Emmanuel in the BBC sitcom *Open All Hours* was hired to play Captain Wrack (and by coincidence was also the mother of the production secretary, Sarah Lee). Lynda had previously been heard but not seen on *Doctor Who*, since she had provided the vocals of Tristram Cary's *Ballad of the Last Chance Saloon* in the 1966 serial *The Gunfighters*. When Barbara Clegg had written the part of Wrack, she had envisaged Glenda Jackson in the rôle.

For Valentine Dyall, *Enlightenment* was to be the end of the trilogy of stories in which he was to appear as the Black Guardian, directing Turlough's actions against the Doctor. He was joined by Cyril Luckham, the original actor to play his opposite, the White Guardian. Luckham had previously appeared as this character in Part One of *The Ribos Operation* in 1978.

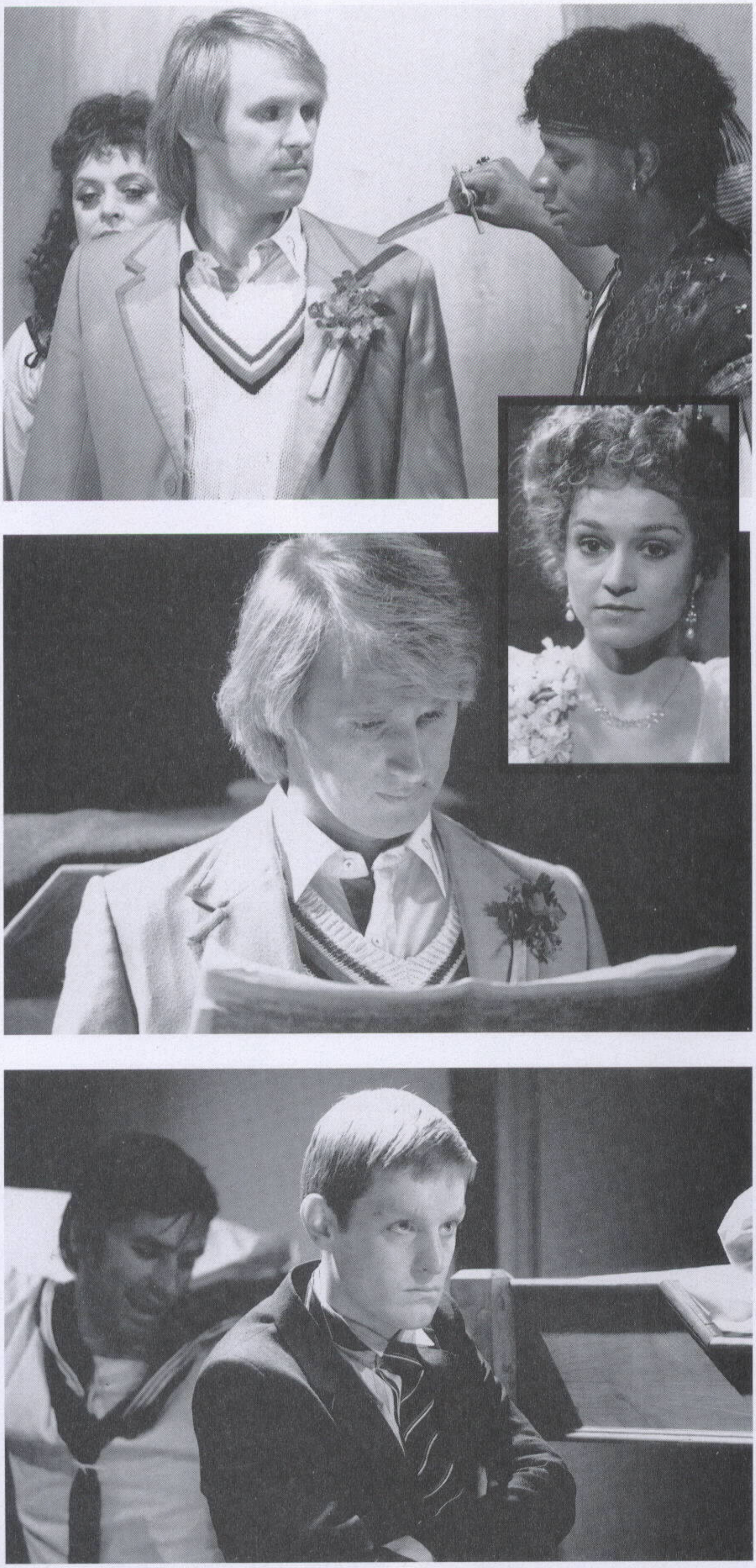
STRIKE

Industrial action had been bubbling in the background at the BBC for some time, in addition to the problems of a studio remount for the previous story *Terminus*, which had not managed to get through all the material it needed for completion. It was proposed that an extra day could be allocated to it from a recording session for *Enlightenment*. When the technicians of the electricians union EEPTU did finally strike, studio days had to be ammended and reallocated for a range of BBC programmes. The plan had been to record *Englightenment* in two sessions at the Television Centre, the first one on Tuesday 16th and Wednesday 17th November, and then one from Tuesday 30th November to Thursday 2nd December.

For a while, it seemed as though the season would lose its final three stories (assuming that the remount of *Terminus* could be completed by transmission), and that the filming at Ealing was to be wasted. Peter Sallis eventually did only one day's rehearsal before the rescheduling, but still amused the cast with his dry humour. Then the series was put on hold whilst no videotaping was possible at Television Centre.

The regular cast began work on *Doctor Who* again from Sunday 5th to Tuesday 7th December 1982, when location filming took place for the next serial *The King's Demons* at Bodiam Castle in Sussex. By mid-December, the union dispute had been resolved and recordings at the Television Centre could be resumed. However, due to the backlog of ▶

The Eternals, borrowing themes and ideas from the imagination of the ephemerals they use, have created a fleet of Earth-based sailing ships on which they race around the solar system. Photograph © BBC



Top: Wrack (Lynda Baron) and Mansell (Leee John) hold the Doctor prisoner in the Grid Room aboard *The Buccaneer*. Inset: Tegan (Janet Fielding) heads off to Wrack's party in full Edwardian evening wear. Middle: The Doctor reads an Edwardian newspaper in an effort to discover the truth about his whereabouts. Bottom: Turlough (Mark Strickson) is left by the Doctor below deck on *The Shadow*. All photographs © BBC.

other programmes, *Enlightenment* could not be allocated time in studio until mid-January 1983. Although working very closer to deadlines, this meant that only the final story of the season, Eric Saward's *Warhead*, would be lost.

The King's Demons scheduled three day studio was from Saturday 18th to Monday 20th December. Saturday recording had to be devoted to the completion of *Terminus*, meaning that a remount was now required to finish *The King's Demons*.

It was decided that Fiona Cumming's serial was to be completed in a slot allocated for the aborted *Warhead* which Peter Grimwade would have directed. The first studio would be on Monday 17th and Tuesday 18th January 1983, with the concluding block running from Sunday 30th January to Tuesday 1st February. Added to this was an extra day's recording on Sunday 16th January when *The King's Demons* was to be completed. *Warhead* was held over to the following season since the next priority would be to record the anniversary special *The Five Doctors*. Retitled *Resurrection of the Daleks*, Saward's revised script would finally go into production in September 1983.

The new studio dates allocated for recording meant that neither Peter Sallis (Striker) nor David Rhule (Mansell) would be available, already having committments elsewhere. To replace Peter Sallis, Cumming cast Keith Barron, a character actor known for both comedy and dramatic work. Keith had first found fame in three Dennis Potter plays for the BBC, notably the 1965 *Stand Up, Nigel Barton* for *The Wednesday Play*. He then starred in the 1967 sitcom *The New Adventures of Lucky Jim*, the 1979 drama serial *Telford's Change* and at the time was best known for the popular Yorkshire TV sitcom *Duty Free*. With only one day's rehearsal behind them, the cast found little difficulty in adjusting to the new actor. Taking over as Mansell was Leee John, lead singer with the pop group Imagination.

Due to the changes in recording dates, some of the production crew were also replaced. Val McCrimmon took over from Ian Tootle as assistant floor manager for the second studio block with only a week's preparation. Likewise Carolyn Perry, who had been the make-up artist on the first studio, was succeeded by Jean Steward. All the scenes on board the bridge of The Shadow, in the hold, crews quarters, corridors and in the TARDIS were recorded in the second studio, generally forming the bulk of the material from Parts One and Two.

PRODUCTION

Continuity was maintained in the cabin allocated to Tegan on board *The Shadow*. This included a black and white photograph of the actress Dolore Whiteman, who had played Tegan's Aunt Vanessa in the 1981 serial *Logopolis*. The portrait shot had been specially taken on Monday 18th October. There were also items of furniture that had been established for the room Tegan shared with Nyssa on board the TARDIS in stories such as *The Visitation* and *Snakedance*, including Janet

Fielding's original Air Australia hostess uniform and her fancy dress outfit from *Black Orchid*.

The sequence in Part One where Marriner was seen staring into the TARDIS via the scanner screen re-established the fact that the ship's scanner is mounted in the rotating light atop the Police Public Call Box exterior. The screen image was achieved as usual by means of CSO. The TARDIS scenes saw use of special lighting as the power was drained away, and Mike Kelt set up parts of the central console to explode on cue. CSO was used for the appearance of the Guardians in the ship, and other video effects were later superimposed to glitter over Cyril Luckham's figure. The TARDIS tool kit prop made another appearance, and the black tubular TARDIS torches were introduced.

Mike Kelt was appalled by the condition of the TARDIS console when preparing for the serial, and asked John Nathan-Turner if he could design another. Budgetary restrictions ruled this out, although this did set the wheels in motion for the debut of a new console in the next story to be made, *The Five Doctors*. The TARDIS set was however the location used for a series of specially taken photographs promoting the serial which saw Wrack and Mansell threatening the Doctor in his own control room. This was purely for publicity purposes, and not a missing sequence from the narrative (one of these was used as the BBC's caption slide at the end of Part Two's transmission).

The beautiful Edwardian evening gown worn by Janet Fielding during Parts Three and Four caused some problems for the actress due to its low cut. In one scene where Tegan had to follow the Doctor down a corridor, Janet was having problems with her neckline as Peter Davison was delivering his lines. Without batting an eyelid he concluded his speech by saying "Oh – and Tegan, put your boobs back in!" The effect of the gown and wig worn by Janet Fielding did however give a very effective glimpse of Tegan's softer side.

CSO was also used for the main screen on the bridge of *The Shadow* when the other race competitors were viewed. The technique also allowed the placing of a spinning or static starscape beneath the mesh in the grid room floor, and further work with Mark Strickson was done against a blue background to show him scooped up in a net for his rescue by *The Buccaneer* in Part Three. In Part Four, video effect outlines of two figures swirling in space were seen as an unknown party fell overboard from *The Buccaneer*.

Enlightenment was to mark the final appearance in *Doctor Who* of Valentine Dyall, although he went on to play Captain Slarn in the Radio 4 serial *Slipback* shortly before his death in 1985. The other Guardian, Cyril Luckham, died on 8th Feburary 1989.

FINISHED AT LAST

The serial finally concluded recording late on 1st February 1983, with all the scenes set in the grid room on *The Buccaneer*. The seventeen multiple images of Lynda Baron were then placed against the column of black energy by Fiona Cumming and video effects wizard Dave Chapman, along with the other video effects in a Gallery Only day (where no studio recording took place). With the action completed, there were only five weeks before transmission, during which time editing and dubbing had to be carried out. The regular cast of Peter Davison, Janet Fielding and Mark Strickson then had a short break before work began on *The Five Doctors* which started filming on 5th March 1983.

A very notable music score was dubbed onto the serial at short notice by Malcolm Clarke of the BBC Radiophonic Workshop. Clarke, who had previously scored *The Sea Devils* and *Earthshock*, opted to use a piece of his own stock music for the party scenes in Part Three. This was *The Milonga*, a composition originally used in *Borges at 80*. Another track was inspired by Ron Grainer's theme tune, and was heard during Part Four in the scene where Tegan feared the Doctor and Turlough had been thrown overboard. A suite of the music

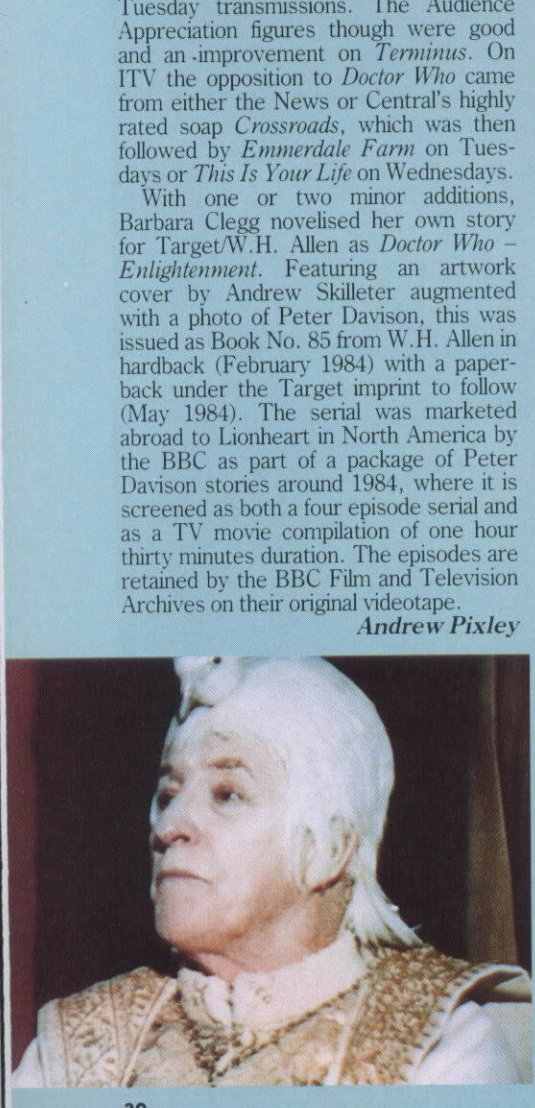
Turlough is entertained by the kidnapped human sailors below the decks of Captain Striker's Edwardian yacht, *The Shadow*. Photograph © BBC

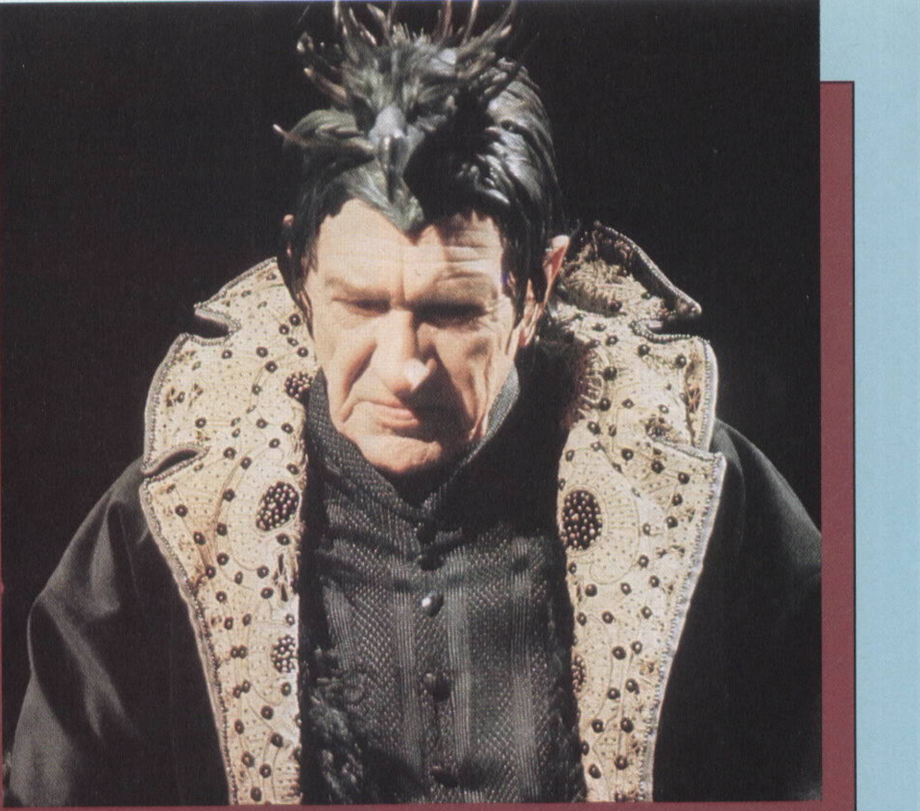
from the serial was edited together in stereo and placed on Band 3 Side One of *Doctor Who – The Music II* released from BBC Records in February 1985. Although this compilation included *The Milonga*, that very distinctive piece of music was also released as a track on the album *The Soundhouse: Music from the BBC Radiophonic Workshop* from BBC Records in 1983.

Enlightenment was transmitted on schedule on Tuesdays and Wednesday from 1st to 9th March, 1983. The viewing figures were lower than the preceeding serials in the season, with the Wednesday figures being higher than those for the Tuesday transmissions. The Audience Appreciation figures though were good and an improvement on *Terminus*. On ITV the opposition to *Doctor Who* came from either the News or Central's highly rated soap *Crossroads*, which was then followed by *Emmerdale Farm* on Tuesdays or *This Is Your Life* on Wednesdays.

With one or two minor additions, Barbara Clegg novelised her own story for Target/W.H. Allen as *Doctor Who – Enlightenment*. Featuring an artwork cover by Andrew Skilleter augmented with a photo of Peter Davison, this was issued as Book No. 85 from W.H. Allen in hardback (February 1984) with a paperback under the Target imprint to follow (May 1984). The serial was marketed abroad to Lionheart in North America by the BBC as part of a package of Peter Davison stories around 1984, where it is screened as both a four episode serial and as a TV movie compilation of one hour thirty minutes duration. The episodes are retained by the BBC Film and Television Archives on their original videotape.

Andrew Pixley





ENLIGHTENMENT
SERIAL 6H
CAST

Peter Davison *(The Doctor)* with Mark Strickson *(Turlough)*, Janet Fielding *(Tegan)*, Cyril Luckham *(White Guardian)* [1/4], Valentine Dyall *(Black Guardian)*, Christopher Brown *(Marriner)*, James McClure *(First Officer)* [1-2], Tony Caunter *(Jackson)* [1-3], Clive Kneller *(Collier)* [1], Keith Barron *(Striker)*, Leee John *(Mansell)* [3-4], Lynda Baron *(Wrack)* [3-4].

EXTRAS

Richard Bonehill, Tim Oldroyd *(First Officers on The Shadow)*; Pat Gorman *(Grogan)*; Barney Lawrence, Laurie Goode, Alan Crisp, Reg Woods, Kevin Goss, Pat Shepherd, Greg Marlowe, Terence Duran, Steve Roxton, Doug Roe, Peter Jessup, Michael Bauer, John Holland *(Sailors on The Shadow)*; John Cannon *(Helmsman on The Shadow)*, Byron Sotiris *(Critas)*; Cy Town, Raymond Chan, Joseph Anderson, Mick McKenny, Graham Stagg, Robert Pearson, Dennis Masuki, Arnold Lee, Laurie James, Robert Goodman, Paul Baden, Chua Kahjoo, Arturo Venegas, Ray Sumby, Kenneth Sedd, Stuart Myers, Tony Liotti, James Jackson, Lusan Wong, Vincent Wong *(Party Guests)*; Lloyd Williams, Jerry Judge *(First Officers on The Buccaneer)*; David Rogue, Alan Riches *(Guards)*; Mike Handley, Miles Ross *(Eternals on deck of The Buccaneer)*.

CREDITS

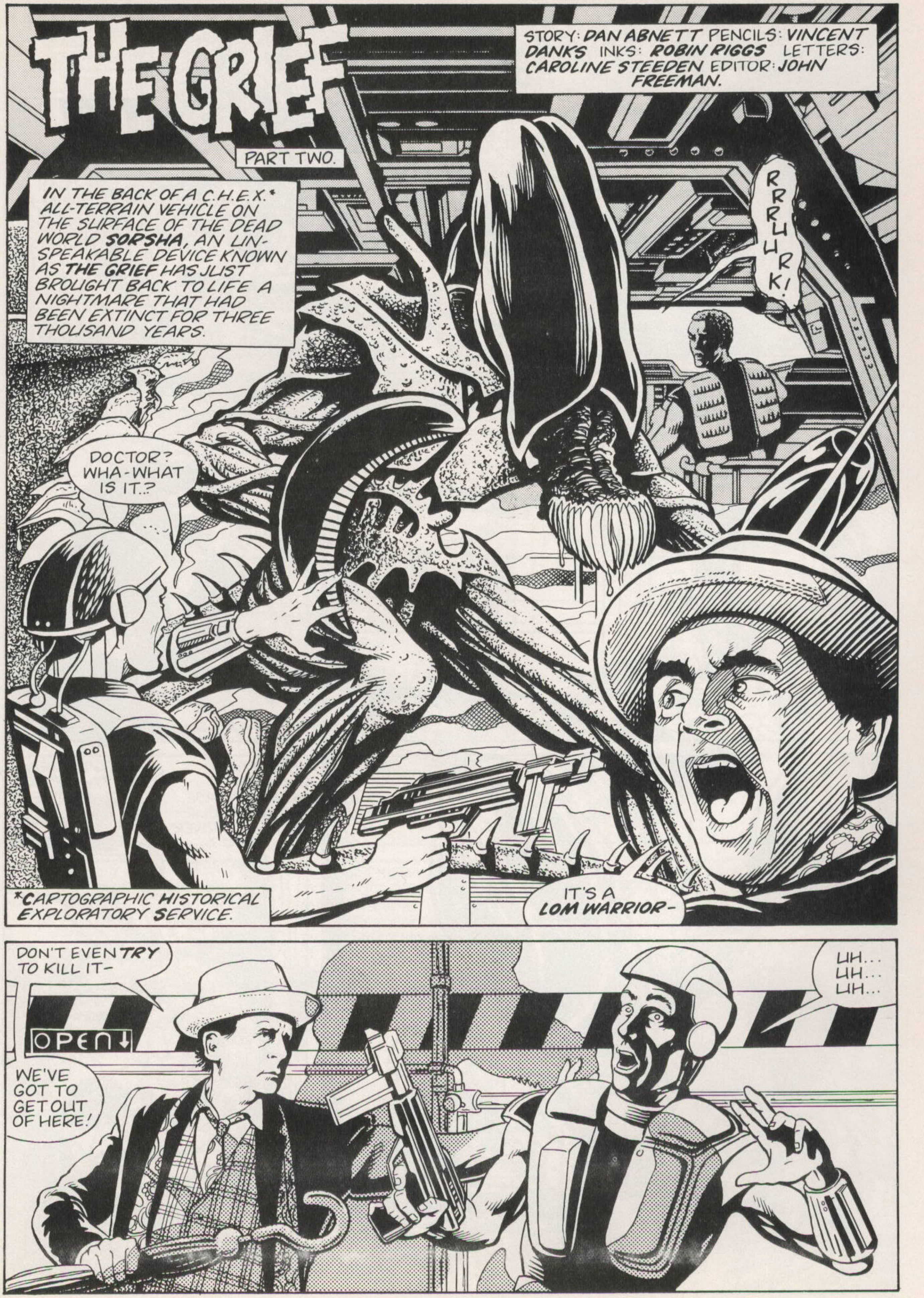
Written by Barbara Clegg. Incidental Music: Malcolm Clarke. Special Sound: Dick Mills, BBC Radiophonic Workshop. Production Manager: Jennie Osborn. Production Associate: June Collins. Production Assistant: Patricia O'Leary. Assistant Floor Managers: Ian D. Tootle [2-4], Val McCrimmon. Film Cameramen: John Walker [2-4], Paul Hellings-Wheeler [2-4]. Film Sound: Jim McAllister [2-4]. Film Editors: Michell Boyd [2-4], Ian McKendrick [2-4]. Visual Effects Designer: Mike Kelt. Video Effects: Dave Chapman. Technical Manager: Alan Jeffery. Senior Cameraman: Alec Wheal. Vision Mixer: Paul Wheeler. Videotape Editor: Rod Waldron. Lighting: Fred Wright. Sound: Martin Ridout. Costume Designer: Dinah Collin. Make-up Artists: Carolyn Perry [2-4], Jean Seward. Script Editor: Eric Saward. Title Sequence: Sid Sutton. Designer: Colin Green. Producer: John Nathan-Turner. Director: Fiona Cumming. BBC ©1983.

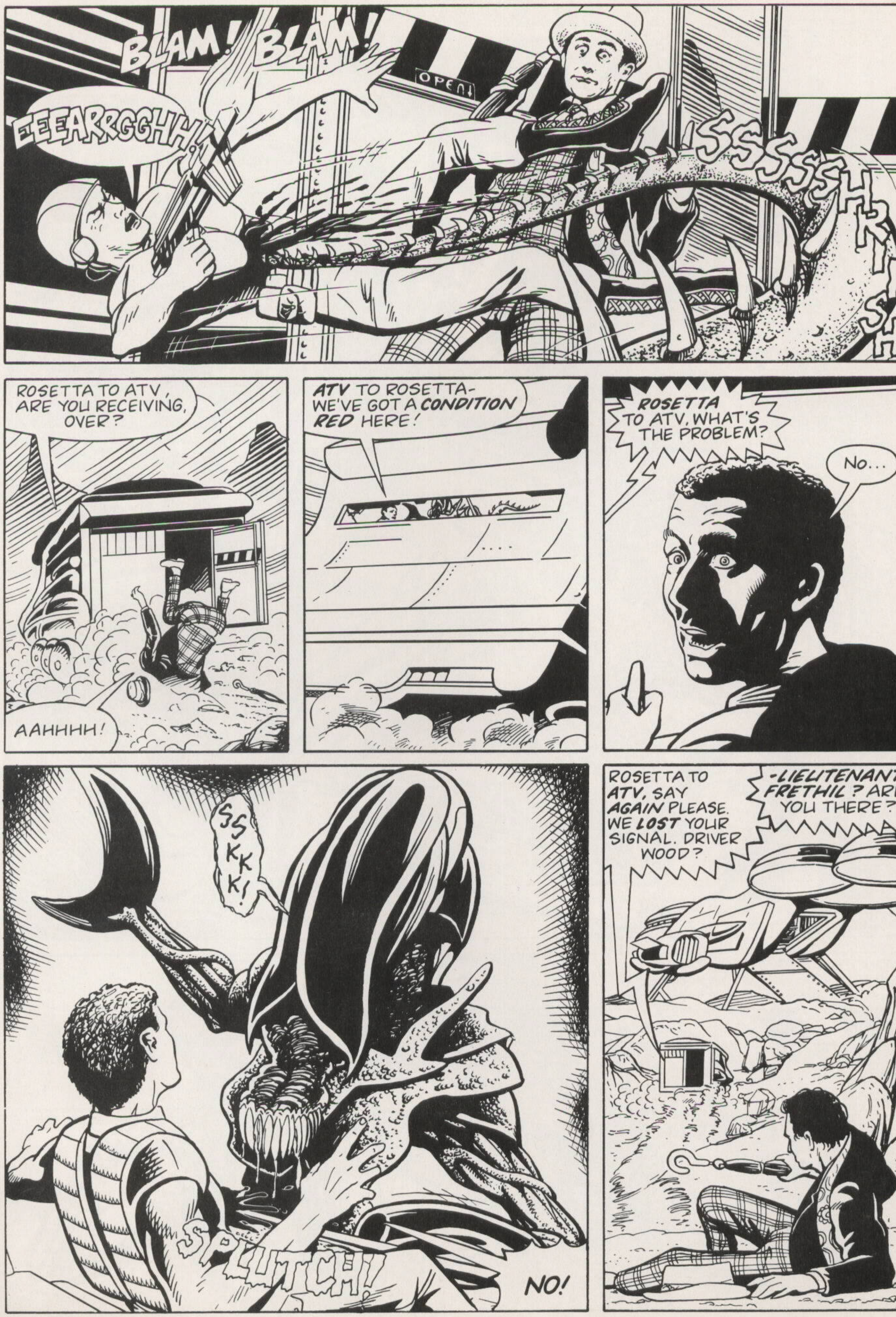
BROADCAST DETAILS

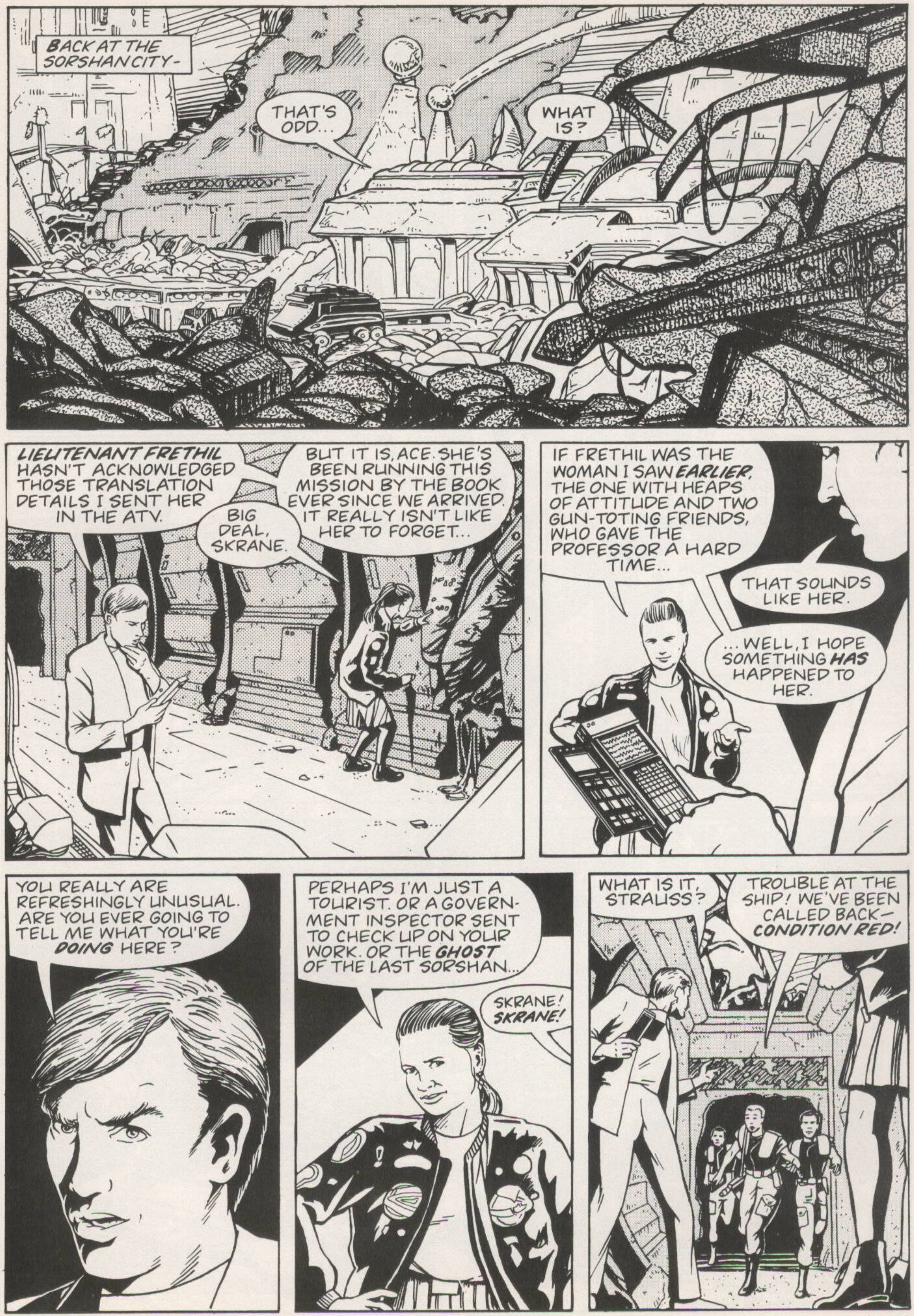
Part One	1st March, 1983	6.55pm – 7.20pm
Part Two	2nd March, 1983	6.45pm – 7.10pm
Part Three	8th March, 1983	6.55pm – 7.20pm
Part Four	9th March, 1983	6.45pm – 7.10pm

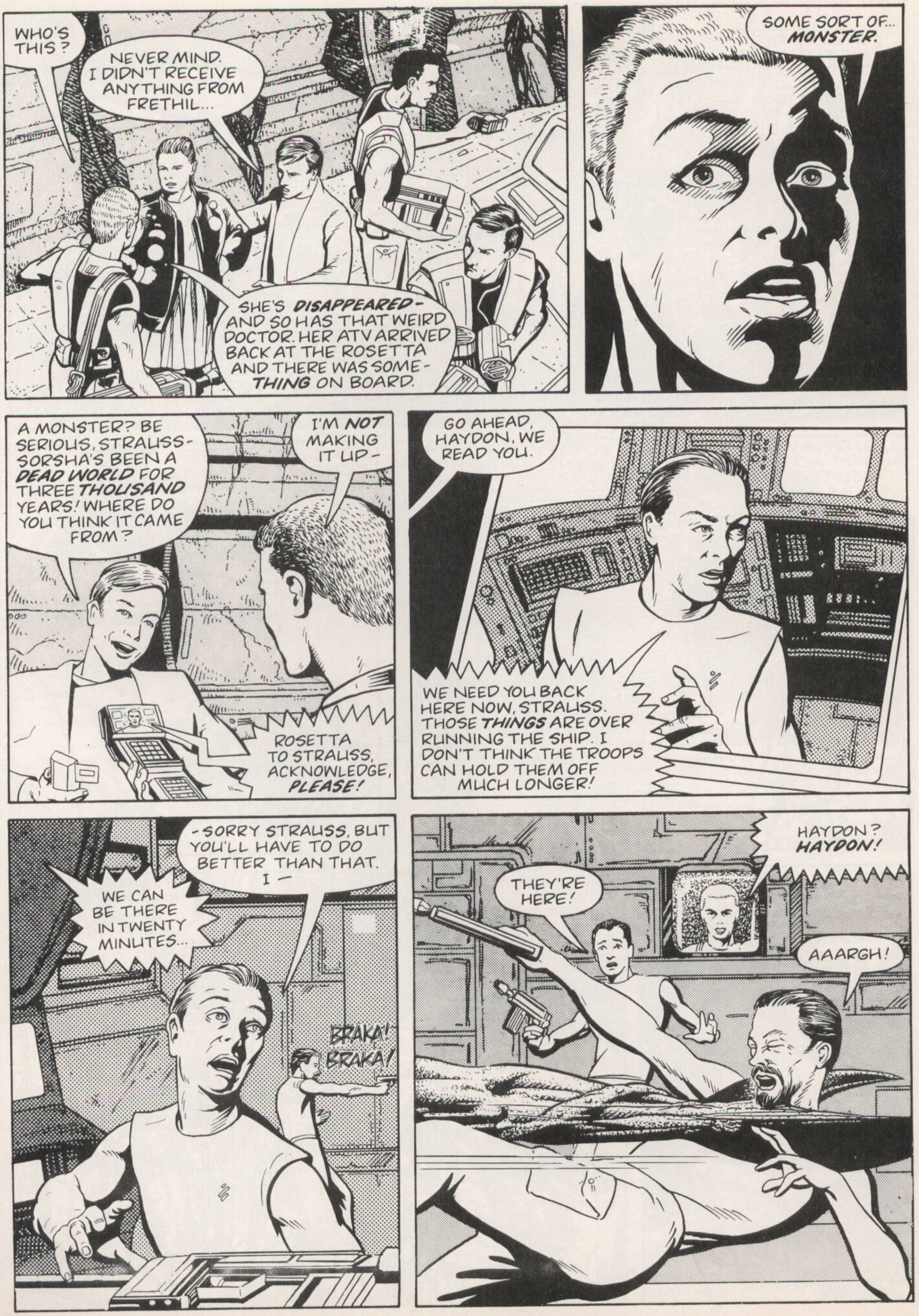
Viewing Figures:
Part One: 6.6M (89th), Part Two: 7.2M (76th), Part Three: 6.2M (99th), Part Four: 7.3M (68th)

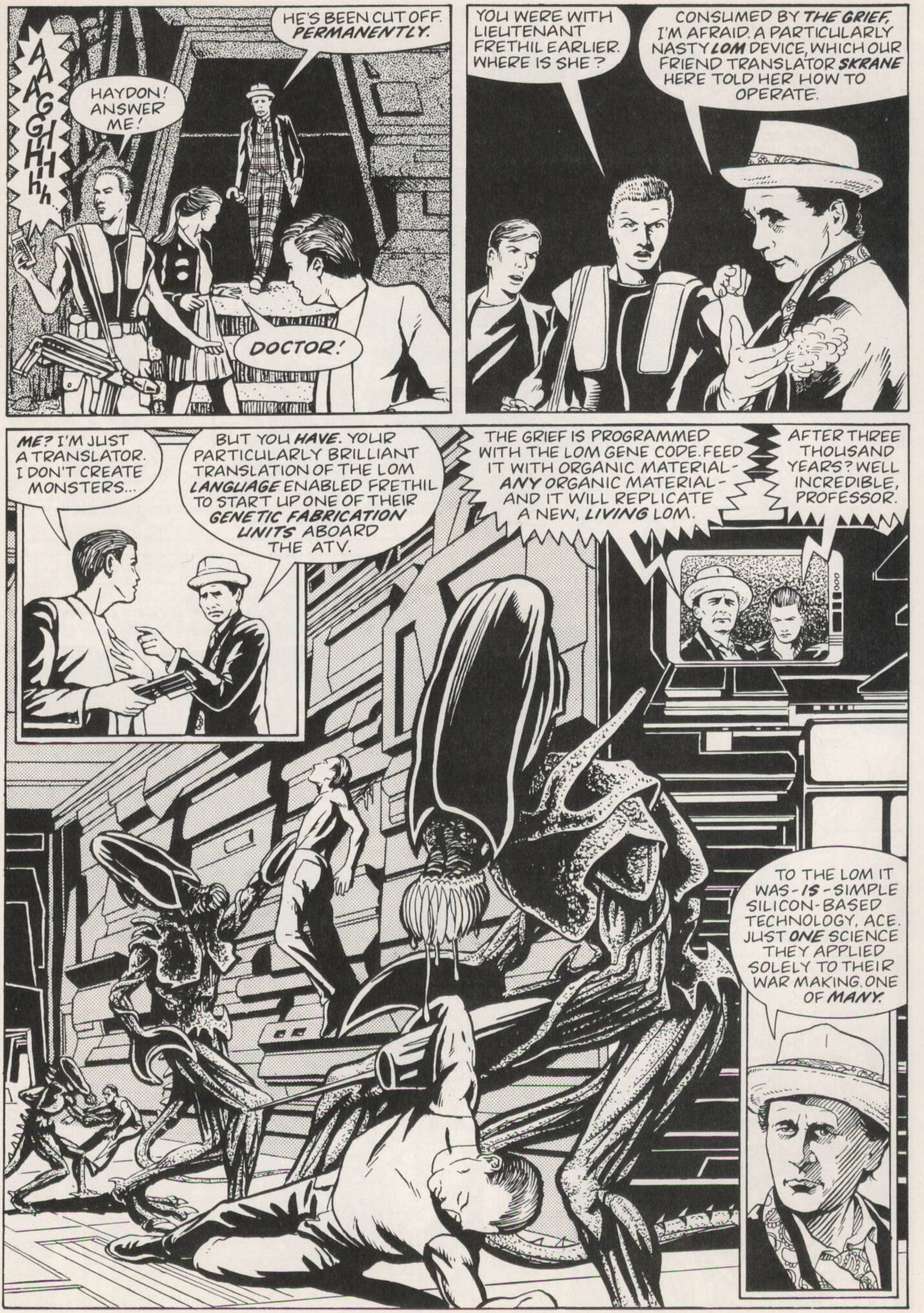
Audience Appreciation
Part One: 67%, Part Two: 65%, Part Three: 68%, Part Four: 70%

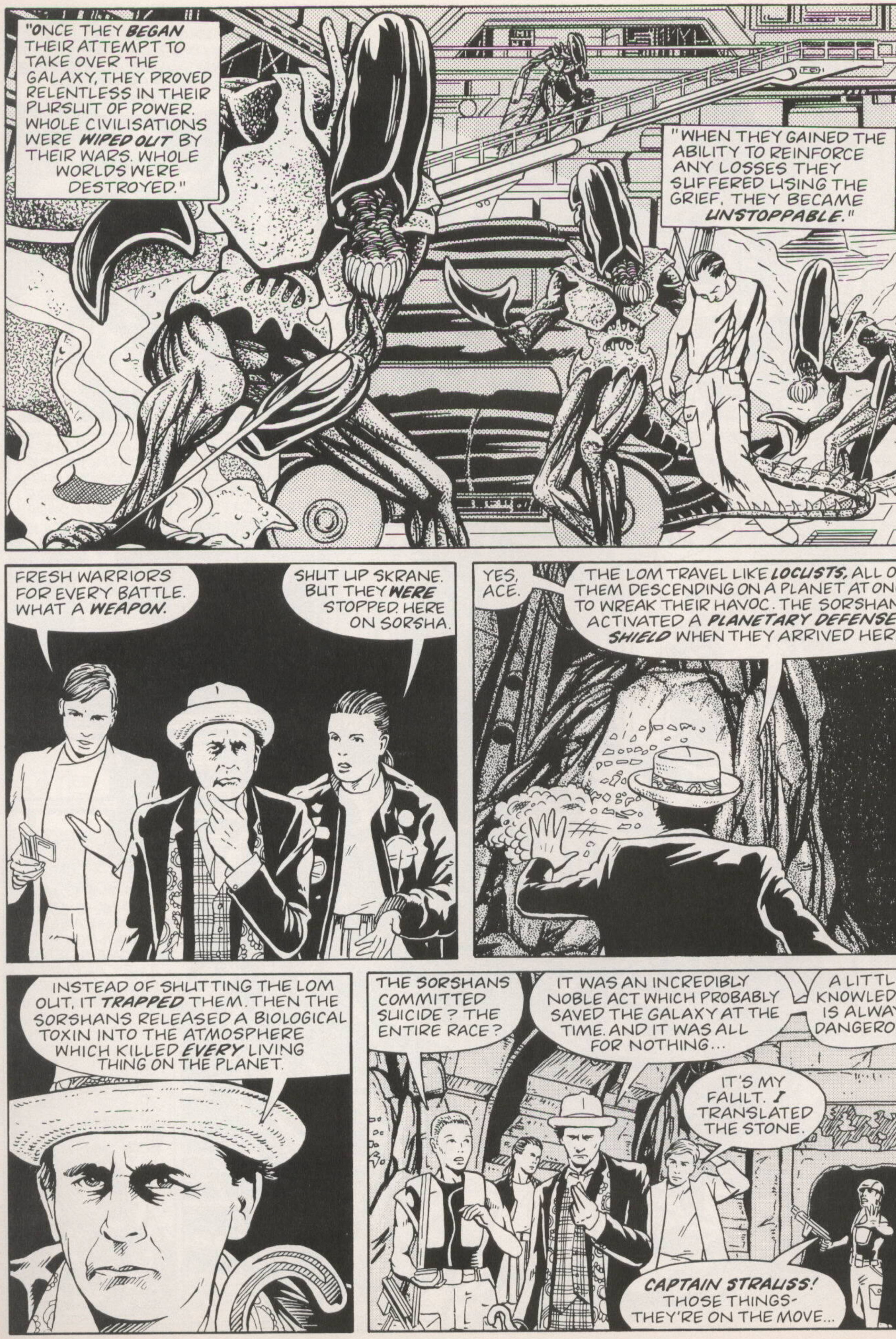

THE GRIEF
STORY: DAN ABNETT PENCILS: VINCENT DANKS INKS: ROBIN RIGGS LETTERS: CAROLINE STEEDEN EDITOR: JOHN FREEMAN.
PART TWO.
IN THE BACK OF A C.H.E.X.* ALL-TERRAIN VEHICLE ON THE SURFACE OF THE DEAD WORLD SORSHA, AN UNSPEAKABLE DEVICE KNOWN AS THE GRIEF HAS JUST BROUGHT BACK TO LIFE A NIGHTMARE THAT HAD BEEN EXTINCT FOR THREE THOUSAND YEARS.
RRRUHURK!
DOCTOR? WHA-WHAT IS IT..?
IT'S A LOM WARRIOR-
*CARTOGRAPHIC HISTORICAL EXPLORATORY SERVICE.
DON'T EVEN TRY TO KILL IT-
WE'VE GOT TO GET OUT OF HERE!
OPEN↓
UH... UH... UH...

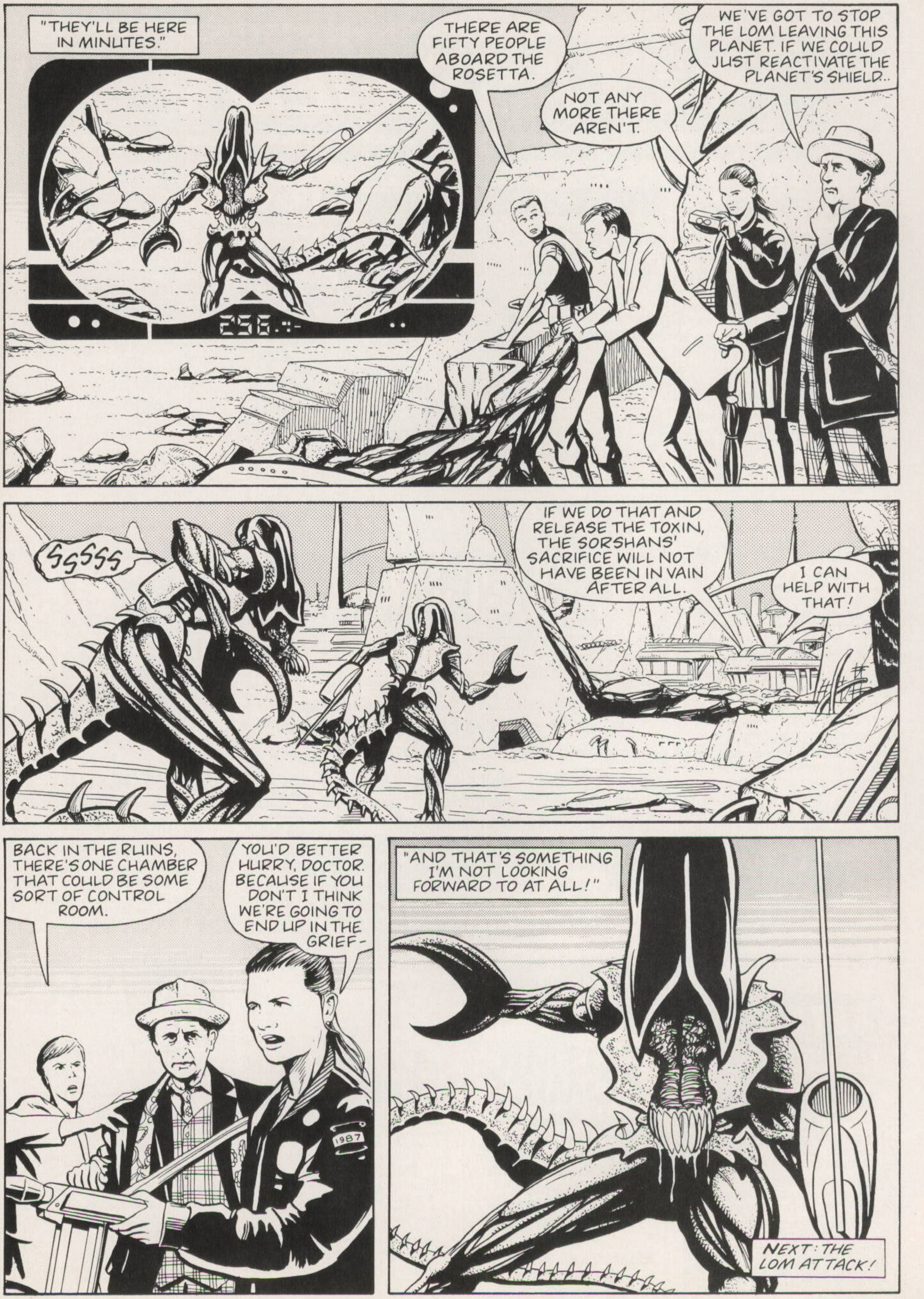

BLAM! BLAM!
EEEARRGGHH!
OPEN
SSSSSSHRI-I-SH
ROSETTA TO ATV, ARE YOU RECEIVING, OVER?
AAHHHH!
ATV TO ROSETTA- WE'VE GOT A CONDITION RED HERE!
ROSETTA TO ATV, WHAT'S THE PROBLEM?
NO...
SSKKK!
SPLUTCH!
NO!
ROSETTA TO ATV, SAY AGAIN PLEASE. WE LOST YOUR SIGNAL. DRIVER WOOD?
-LIEUTENANT FRETHIL? ARE YOU THERE?


BACK AT THE SORSHAN CITY-
THAT'S ODD...
WHAT IS?
LIEUTENANT FRETHIL HASN'T ACKNOWLEDGED THOSE TRANSLATION DETAILS I SENT HER IN THE ATV.
BIG DEAL, SKRANE.
BUT IT IS, ACE. SHE'S BEEN RUNNING THIS MISSION BY THE BOOK EVER SINCE WE ARRIVED. IT REALLY ISN'T LIKE HER TO FORGET...
IF FRETHIL WAS THE WOMAN I SAW EARLIER, THE ONE WITH HEAPS OF ATTITUDE AND TWO GUN-TOTING FRIENDS, WHO GAVE THE PROFESSOR A HARD TIME...
THAT SOUNDS LIKE HER.
...WELL, I HOPE SOMETHING HAS HAPPENED TO HER.
YOU REALLY ARE REFRESHINGLY UNUSUAL. ARE YOU EVER GOING TO TELL ME WHAT YOU'RE DOING HERE?
PERHAPS I'M JUST A TOURIST. OR A GOVERNMENT INSPECTOR SENT TO CHECK UP ON YOUR WORK. OR THE GHOST OF THE LAST SORSHAN...
SKRANE! SKRANE!
WHAT IS IT, STRAUSS?
TROUBLE AT THE SHIP! WE'VE BEEN CALLED BACK— CONDITION RED!


WHO'S THIS?
NEVER MIND. I DIDN'T RECEIVE ANYTHING FROM FRETHIL...
SHE'S DISAPPEARED- AND SO HAS THAT WEIRD DOCTOR. HER ATV ARRIVED BACK AT THE ROSETTA AND THERE WAS SOME-THING ON BOARD.
SOME SORT OF... MONSTER.
A MONSTER? BE SERIOUS, STRAUSS- SORSHA'S BEEN A DEAD WORLD FOR THREE THOUSAND YEARS! WHERE DO YOU THINK IT CAME FROM?
I'M NOT MAKING IT UP-
ROSETTA TO STRAUSS, ACKNOWLEDGE, PLEASE!
GO AHEAD, HAYDON, WE READ YOU.
WE NEED YOU BACK HERE NOW, STRAUSS. THOSE THINGS ARE OVER RUNNING THE SHIP. I DON'T THINK THE TROOPS CAN HOLD THEM OFF MUCH LONGER!
WE CAN BE THERE IN TWENTY MINUTES...
-SORRY STRAUSS, BUT YOU'LL HAVE TO DO BETTER THAN THAT. I—
BRAKA! BRAKA!
THEY'RE HERE!
HAYDON? HAYDON!
AAARGH!


AAAGGHHHhhh...
HAYDON! ANSWER ME!
HE'S BEEN CUT OFF. *PERMANENTLY.*
DOCTOR!
YOU WERE WITH LIEUTENANT FRETHIL EARLIER. WHERE IS SHE?
CONSUMED BY *THE GRIEF,* I'M AFRAID. A PARTICULARLY NASTY *LOM* DEVICE, WHICH OUR FRIEND TRANSLATOR *SKRANE* HERE TOLD HER HOW TO OPERATE.
ME? I'M JUST A TRANSLATOR. I DON'T CREATE MONSTERS...
BUT YOU *HAVE.* YOUR PARTICULARLY BRILLIANT TRANSLATION OF THE LOM *LANGUAGE* ENABLED FRETHIL TO START UP ONE OF THEIR *GENETIC FABRICATION UNITS* ABOARD THE ATV.
THE GRIEF IS PROGRAMMED WITH THE LOM GENE CODE. FEED IT WITH ORGANIC MATERIAL- *ANY* ORGANIC MATERIAL- AND IT WILL REPLICATE A NEW, *LIVING* LOM.
AFTER THREE THOUSAND YEARS? WELL INCREDIBLE, PROFESSOR.
TO THE LOM IT WAS- *IS* -SIMPLE SILICON-BASED TECHNOLOGY, ACE. JUST *ONE* SCIENCE THEY APPLIED SOLELY TO THEIR WAR MAKING. ONE OF *MANY.*


"ONCE THEY *BEGAN* THEIR ATTEMPT TO TAKE OVER THE GALAXY, THEY PROVED RELENTLESS IN THEIR PURSUIT OF POWER. WHOLE CIVILISATIONS WERE *WIPED OUT* BY THEIR WARS. WHOLE WORLDS WERE DESTROYED."
"WHEN THEY GAINED THE ABILITY TO REINFORCE ANY LOSSES THEY SUFFERED USING THE GRIEF, THEY BECAME *UNSTOPPABLE.*"
FRESH WARRIORS FOR EVERY BATTLE. WHAT A *WEAPON.*
SHUT UP SKRANE. BUT THEY *WERE* STOPPED. HERE ON SORSHA.
YES, ACE.
THE LOM TRAVEL LIKE *LOCUSTS,* ALL OF THEM DESCENDING ON A PLANET AT ONCE TO WREAK THEIR HAVOC. THE SORSHANS ACTIVATED A *PLANETARY DEFENSE SHIELD* WHEN THEY ARRIVED HERE.
INSTEAD OF SHUTTING THE LOM OUT, IT *TRAPPED* THEM. THEN THE SORSHANS RELEASED A BIOLOGICAL TOXIN INTO THE ATMOSPHERE WHICH KILLED *EVERY* LIVING THING ON THE PLANET.
THE SORSHANS COMMITTED SUICIDE? THE ENTIRE RACE?
IT WAS AN INCREDIBLY NOBLE ACT WHICH PROBABLY SAVED THE GALAXY AT THE TIME. AND IT WAS ALL FOR NOTHING...
A LITTLE KNOWLEDGE IS ALWAYS DANGEROUS.
IT'S MY FAULT. *I* TRANSLATED THE STONE.
CAPTAIN STRAUSS! THOSE THINGS- THEY'RE ON THE MOVE...


"THEY'LL BE HERE IN MINUTES."
THERE ARE FIFTY PEOPLE ABOARD THE ROSETTA.
NOT ANY MORE THERE AREN'T.
WE'VE GOT TO STOP THE LOM LEAVING THIS PLANET. IF WE COULD JUST REACTIVATE THE PLANET'S SHIELD...
SSSSS
IF WE DO THAT AND RELEASE THE TOXIN, THE SORSHANS' SACRIFICE WILL NOT HAVE BEEN IN VAIN AFTER ALL.
I CAN HELP WITH THAT!
BACK IN THE RUINS, THERE'S ONE CHAMBER THAT COULD BE SOME SORT OF CONTROL ROOM.
YOU'D BETTER HURRY, DOCTOR. BECAUSE IF YOU DON'T I THINK WE'RE GOING TO END UP IN THE GRIEF-
1987
"AND THAT'S SOMETHING I'M NOT LOOKING FORWARD TO AT ALL!"
NEXT: THE LOM ATTACK!

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After Image

THE SEA DEVILS

The planet Earth under threat from a non-human foe; our dashing, frilly-sleeved Doctor and his platform-booted dolly bird assistant tackle the menace with the aid of military back up. Sounds like a traditional Pertwee-era story. And it is . . . or is it?

The Sea Devils is' doubtless an excellent choice for a BBC repeat (if slightly undermined by the fact that this has, in fact, been its *fourth* showing!) because it embodies so much that is typical of Jon Pertwee's tenure in *Doctor Who*. However, it is equally notable because, hiding in the crevices between all the well-loved clichès, there are elements which subvert our expectations and broaden the scope of the entertainment value.

Firstly, script writer Malcolm Hulke's 'monsters' are not marauding aliens from Outer Space, but are creatures from Earth, creatures older than mankind, who perhaps have a legitimate claim on the planet. Also, the Doctor is not aided by his usual cohorts from UNIT, but instead by the Royal Navy. On the production side there were differences as well. The incidental music is not the familiar, synthesized melodramatic scoring of wood-wind, drums and keyboard man Dudley Simpson but the distinctly abstract burblings of composer Malcolm Clarke, experimenting with all the (then) latest gadgetary at the BBC Radiophonic Workshop.

All this laces the normal cosiness of the Pertwee 'family' feel with an uneasiness, a feeling of threat. The story contains the beginnings of familiarity, but then it unsettles us, making this one of the most chilling *Doctor Who* stories of its time.

When the Doctor needs help, he can't just turn to the Brigadier, a man familiar with the Doctor's traits and eccentricities. Instead he is captured and questioned by the Naval authorities. Then, just as Captain Hart is tamed and already doing a good impersonation of the Brigadier, the Man From The Ministry, Walker, arrives to underline one of Malcolm Hulke's chief preoccupations in his *Doctor Who* scripts – Man as the *real* enemy! While the Doctor sincerely offers the Sea Devils the possiblity of peaceful co-existence with the human race, the deceitful humans launch an all-out attack.

It makes for exciting stuff (with plenty of the Royal Navy's stock footage on show!), but it also subverts a major expectation in a hero-based series like *Doctor Who*. Our hero does *not* achieve his aim. His hopes are dashed by those who we would normally recognise as the good guys.

Although this is a clever trick to play, it does draw attention to the one main drawback of *The Sea Devils* – 'sequelitis'! The story is very much a reworking of the original, *Doctor Who and the Silurians*, but set underwater. All the strengths of *The Silurians* are present in *The Sea Devils*, but they are not improved upon and in some cases they are less powerful.

The inclusion in *The Sea Devils* of the Doctor's nemesis, the Master, is certainly a melodramatic bonus, but it robs our submarine reptiles of some of their dignity. Arguably, the Master is merely a replacement for the young, hot-headed Silurian of the original story – although Roger Delgado's performance as the Master is definitely more watchable than the wobbly rubber face of a Silurian!

Nevertheless, if you can forgive this story for being a rematch in exactly the same dramatic vein as its predecessor, then you can enjoy it for what it is: vintage Pertwee with a twist. It has a script from one of the programme's most challenging writers, masterful direction from Michael Briant (who always seemed to show a flair for the unusual in the series) and trail-blazing electronic incidental music which is not only weird and disturbing, but ideal for impersonating in the bath!

Top notch elements worthy of legendary status in *Doctor Who* history are as follows: the Doctor bribing the boat owner; the Doctor and the Master's beautifully self-indulgent sword fight; the Doctor saying he personally knew Admiral Nelson; Pertwee's sandwich gag and, perhaps most intriguingly, a reptilian civilisation which favours string vests as a mode of dress.

It's absolutely cracking stuff!

Nicholas Briggs

Timelines

Send your letters to: *Timelines*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read *every one* of your letters even though we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be edited for reasons of space.

MINOR CORRECTION

I was pleased to see a *Delta and the Bannermen* feature in **DWM 184**, but I would like to raise a point concerning this story regarding the period Fifties setting.

Basically, it concerns the car driven by Hawk and Weismuller. From 1956 to 1963, Morris Minors were fitted with small white front sidelights as, until 1961, they were fitted with semaphore indicators or trafficators, which were electronicaly operated arms. These would pop up when switched on and glow (not flash) orange to indicate which direction the car was turning. They were usually mounted one each side of the car. In the case of four-door Minors, like the one in *Delta*, they were mounted on the door posts.

In 1961 these were discontinued and the front sidelights were made to flash white (red at the back). Now the Morris Minor in *Delta* should be a 1959 or pre '59 model and so should have trafficators - but it was fitted with post-1964 type flashing indicators!

Andrew Ibbotson,
Padstow,
Cornwall.

Bet the BBC thought they'd got all those period details just right, as well!

RECALITRICANT REVIEW

I am writing in defence of Marc Platt's new novel *Time's Crucible*, which was criticised in Off The Shelf in **DWM 184**. This is the first of *The New Adventures* series that I'd actualy call a proper novel - a good read at a decent length.

If Gary Russell finds the book heavy going, then I suggest he sticks to the Target novelisations. *The New Adventures* are aimed at an older and wider audience. The books (unlike the Target novelisations) are not written for children.

If ten year olds find the book confusing or boring, then tough. We older readers (unlike the recaltricant Mr Russell) welcome a challenging, taxing, lengthy and entertaining book. Well done, Marc Platt!

Can we have more articles on the Davison Doctor in **DWM**? Articles on this era seem too few and far between.

Gareth Room,
Birkenhead,
Merseyside.

How does the Enlightenment *archive this very issue grab you? Davison fans, be prepared, there's more on its way!*

People seem to be very biased towards the first four and seventh Doctors at the moment. It's great to have some repeats in Britain at last, and much as I enjoyed *Resistance Is Useless*, we hardly had any clips from the Peter Davison or Colin Baker eras. I had written to the BBC a few weeks earlier asking about possible *Doctor Who* repeats and they wrote back, explaining about *Resistance Is Useless* saying, and I quote "(it) will consist of clips from a selection of programmes to illustrate the style and development of the programme overall". Rubbish! It gave the impression that the only real Doctors were the first four! BBC Home Video are just as bad - we've had to wait *years* for any Peter Davison stories to be released. I wonder if we'll have to wait until the year 2000 to see poor old Colin Baker on video! **DWM** is excellent, but it too is biased towards the seventh and first four Doctors, especially Tom Baker. It's not that I don't like the first four, it's just that I'd like to see more coverage on Doctors five and six. Why can't you do an archive feature on something like *Resurrection of the Daleks* or *Revelation of the Daleks*.

Alan MacLean,
Sheringham,
Norfolk.

The documentary's slight *bias away from the Eighties* Doctor Who *has been noticed here at* ***DWM*** *as well. Over the next few months you should start to see all eras covered equally, and indeed both* Resurrection *and* Revelation *will be featuring in our archives spot shortly. Don't forget of course that later this year, the BBC are hoping to put out* Mawdryn Undead *and* Vengeance on Varos, *both from the Eighties. This year we have already had* The Caves of Androzani, The Twin Dilemma, Castrovalva *and* Logopolis, *so the BBC do seem to be noting your suggestions.*

I've just finished watching *The Caves of Androzani* on BBC Home Video. I found it an excellent example of Eighties *Doctor Who* and I can't wait for more Davison material to be released. The only things I could find wrong were on the cover, where they misspelt Peri as Perry and they claim that the story marks the Time Lord's sixth regeneration when it is the fifth. The portrait of Peter Davison was iffy, but all in all it was ACE!

R P Worth,
Derby,
Derbyshire.

IS *TOMB* DOOMED?

At last, after all the mourning, hype and rumours, the BBC have managed to track down *The Tomb of the Cybermen*. I, like most fans, am delighted at this discovery but I must express a little concern. It wasn't so long ago that *The Dalek Invasion of Earth* was regarded as one of the all time classics, rave reviews and hype surrounded it. Since the BBC released it on video, it has noticeably dropped in popularity. This can be seen in the lower positions it receives in fan-magazine opinion polls. Sadly, it was a victim of too much hype - people's expectations were sky high only for them to be disappointed.

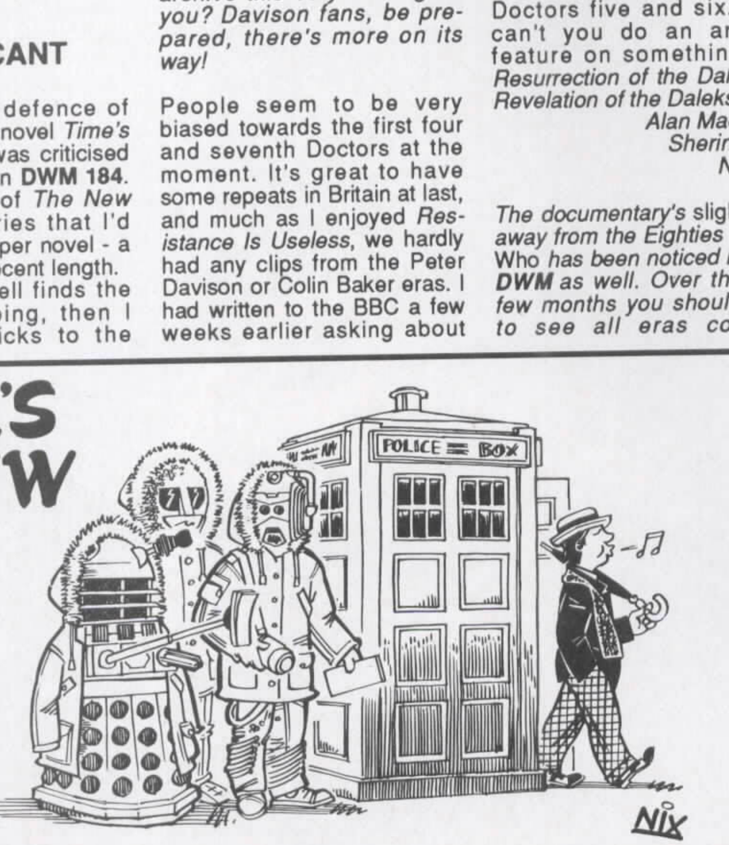
The Tomb of the Cybermen was shown in 1968 and was junked by the BBC in the mid-Seventies. Only a handful of fans can *really* claim to have vivid memories of it. Due to the fact that it was lost, it suddenly became regarded as a classic, simply because that handful of people remembered it being good and it had Cybermen in it!

It seems that the enigma of being a missing story immediately creates this hype but frankly I'm sure no one can take Cybermen made out of ping pong balls seriously! I look forward to seeing it but there are bound to be disappointed fans.

Kieran Kinsella,
Sawbridgeworth,
Herts.

Well, I guess we'll all find the

NIX'S VIEW



"NO, I **DON'T** THINK HE'LL SPOT OUR AMBUSH IF WE WEAR THESE DISGUISES - NOW SHUT UP AND KEEP THOSE AUTOGRAPH BOOKS HANDY !!"

answers to those questions in a few weeks!

LOOKING FORWARD TO IT!

Top marks to the BBC for selecting *The Sea Devils* as the latest repeat; it is very good to see stories longer than four episodes being chosen. It is also terrific to have *The Tomb of the Cybermen* back in the BBC's depleted archives and of BBC Home Video to release it so promptly. I will certainly buy it on its first day of release.

What with the repeat season, missing episodes being found, lots of new videos being released, more *New Adventures* being written, the stronger possibiility of a new series and, of course, **DWM** every four weeks, 1992 looks set to be the best year for *Doctor Who* since Season Twenty-Six was transmitted.

Tom Spilsbury,
Bristol,
Avon.

As an avid but poorly informed *Doctor Who* fan, I have become more and more reliant on **DWM** every four weeks. To discover that *The Tomb of the Cybermen* is now back in the BBC's archives made me so happy I did the whole of my chemistry homework in one go!

Simon Guerrier,
Winchester,
Hampshire.

Woah!...*The Tomb of the Cybermen*...Woah!... It's been found!... Woah!... I Can't believe it... Woah!... Most triumphant... Woah!... I'm lost for words... Woah!... Almost!

Daniel S.,
Chislehurst,
Kent.

Well, that just about says it all!

EDITED SPECIAL?

Today I bought CBS/Fox Video's release of *The Five Doctors* despite the fact that I've seen it more than fifty times. I hadn't expected to find five extra scenes, scenes I have never seen before.

The five 'new' scenes are the one where K9 calls after Sarah, telling her that there is danger, as he approaches the 'Beware of the Dog' sign; the Second Doctor indicating for the Brigadier to "come on", followed by the Master discovering the remains of a Time Lord councillor; the Master and the Third Doctor sequence starting with the Master saying "These thunderbolts are everywhere"; Tegan and the First Doctor walking, where he tells her not to call him "Doc"; and Susan and Turlough seeing the Cyberbombs for the first time, when Turlough says "Big, isn't it".

These scenes have never, ever appeared in any American telecast of *The Five Doctors*. Why not?

Steven Manfred,
Ellsworth, WI,
USA.

No one's ever pointed these ommissions out before. Certainly they were transmitted in the UK and are on the BBC version of the video. Any of our American readers care to confirm these cuts and offer reasons why?

ADDITIONAL INPUT

DWM 184: *Delta and the Bannermen* Fact File: In Part One of this story a sequence was deleted with Billy showing off his bike to Adlon and Bollit whilst Mel went to the cafeteria - as seen on the photo on Page 28. This fact file should have carried an acknowlegment to *Private Who* fanzine for research assistance.

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SAVE *DOCTOR WHO*! For details of raffle being organised in connection with the proposed legal action against the BBC to save *Doctor Who*, send sae to 13 Northfield Road, Borehamwood, Herts.WD6 4AE.

DOCTOR WHO FANS SEEK NEW SEASON! Demand a straight answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane London W12. WRITE NOW - TOMORROW IS TOO LATE!

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When writing to the addresses below, please tell clubs you saw their address in Doctor Who Magazine

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THE *DOCTOR WHO* INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

NEXT ISSUE:

Our free postcards have proved so popular that we're *immediately* following up the first set with another *three* sets! Over the next three issues, twelve more postcards will be added to your collection. As well as all this Sixties companion Anneke 'Polly" Wills tells us about her time on *Doctor Who.*, our archive examines *The Deadly Assassin*, and we have interviews with electronics effects creator 'Mitch' Mitchell and set designer Roger Murray-Leach. What The Papers Said looks at the Troughton years; actors Donald Hewlett and Tim Piggott-Smith discuss their memories of *The Claws of Axos*, and Alistair and Doris Lethbridge-Stewart feature in the Brief Encounter. It's all in:

Doctor Who Magazine 187

on sale 14th May.

Photo BBC

Photo BBC

Photo BBC

RESISTANCE IS -USELESS-

January 3rd 1992 saw the transmission of the first serious documentary-style examination of *Doctor Who* on BBC Television in fifteen years. Made by the BBC's Music and Arts Department, *Resistance Is Useless* was greeted warmly by its UK audience, although some viewers found the linking material, by an animated anorak, a little offensive! Jamie Woolley tracked the programme's director Archie Lauchlan down for a chat about the retrospective's genesis.

The last *Doctor Who* repeat on BBC TV in Britain (if you don't count the screening of *The Pilot Episode* last August) was a four-part version of *The Five Doctors*, back in the summer of 1984. Since then, fans have clamoured for vintage *Who* to be shown, even more so since the BBC ceased production of new episodes. Although BBC Home Videos are now available, they do cost money and repeats are a lot cheaper on the bank account.

Recently the BBC gave in to demand and the current run of stories got underway. What better way to start the series and put it back in the public eye than a selection of clips and snippets from the programme's extensive history?

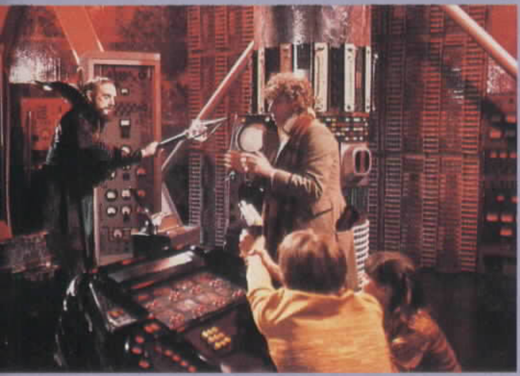
The repeats are the responsibility of *The Late Show* team, who also put together *The Lime Grove Story* and *A Perfect Christmas* vintage television marathons. Naturally, *Resistance Is Useless* fell to them to produce. Enter Archie Lauchlan, the man assigned to put the programme together. Beginning as a graphic designer on first BBC News, and then BBC Sport, he moved into Music and Arts, where he soon began working in production and has since graduated to direction, which is where he is today.

"I've just spent two years working in Scotland, and this is the first job I've done since returning to London. When I was up there, I'd heard that *Resistance Is Useless* was going to be made and that they needed a director for it, so I put myself up for the job. For one thing, I knew that I was going to be in London and needed some work, but also I really like working with archive material. *Doctor Who* is one of those 'archive' programmes that I'm really interested in."

With hundreds of hours worth of material that could be used in such a programme, it was a somewhat daunting task to select the most appropriate pieces for a half-hour slot.

"We decided that a system of categories was the best way to present it with the Anorak doing the links, rather than just having a series of unrelated clips. We then wrote out a list of about twenty possible categories which we whittled down to the dozen or so that appear in the programme, and then set about looking for the clips to match each one.

"As well as our own personal memories of the series, we also sent questionnaires to some fans, asking them which clips they would put in which category. We paid a lot of attention to these, because the fans are the experts, and I think their interest in *Doctor Who* is along the same lines as ours, which is that there is a lot of fun in the programme and it's quite camp and tongue-in-cheek, but at the same time, it is to be treated with reverence and respect."

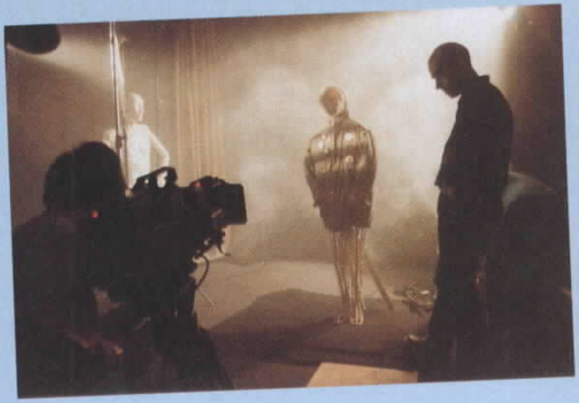


OUTSIDE SOURCES

Other sources of information were used to select the various extracts. Not unsurprisingly, John Nathan-Turner, the show's most recent producer, was employed by the production team as a consultant, and Steve Roberts, a fan who works in the telecine department at the BBC which transfers film material onto video tape, had also got wind of the programme and volunteered his services, as did Ian Levine, who could be described as a superfan extraordinaire! The three of them gave the production team *huge* lists of what they thought should be in the programme.

"The other main source was myself and Teresa Griffiths, the assistant producer, just watching hours and hours of episodes. I really enjoyed going through them, and the only actual chore was in the length of time it took. I must have watched between twelve and twenty complete stories in three weeks, some-

Continued on Page 48



THE ANORAK SHOOT

The shoot of the linking sequences for *Resistance Is Useless* featuring 'the Anorak' took place on Thursday, 19 December 1991, in Studio A at the BBC Television Film Studios in Ealing.

We drove over from Television Centre to Ealing Studios for a 2 O'clock start. Upon arrival, it became clear that *none* of what Archie had originally asked for had been provided. There was no anorak, only a couple of old jackets and a Parka, and although a wire-frame dummy had been specifically asked for, a wicker-frame one had been provided. The Museum of the Moving Image had been asked to provide badges to put on the Anorak, and they sent us a large bag full – unfortunately, all were exactly the same! Luckily, I'd brought with me a selection of my girlfriend's brother's badges, and so this wasn't really a problem.

In the end however, the misunderstanding over the Parka and the dummy frame was to prove fortuitous. The dummy was built in two halves, and came apart at the waist, which enabled us to mount a lantern with a red filter inside it, pointing up from the stomach. The 'face' was cut away from the dummy, and the Parka's inner lining unpicked to allow us to slip the remaining 'head' section up between the inner and outer linings. This provided the illusion of the hood being suported by an invisible head. External lighting was provided by two high lanterns, one to the dummy's far right, through a number of opaque strips to break up the light, and the other behind it to the left to provide backlighting. The dummy was mounted on a wobbly board to enable it to be rocked slightly as it was filmed.

During the shoot, smoke was blown around the dummy to help pick up the light, and to provide a non-static background. Although no script had been written at this stage, the red light inside the dummy was randomly faded in and out in order to suggest that it was talking.

The dummy was eventually shot from just about every conceivable angle, including tracking shots, and some shots of it turning to face the camera. At the end of the shoot, which lasted about three hours, there were perhaps, thirty minutes of material on tape.

Steve Roberts

PRODUCTION

Director: Archie Lauchlan. Production Assistant: William Naylor. Floor Manager: Susan Heddon. Cameraman: Colin Case.

Photos © Steve Roberts

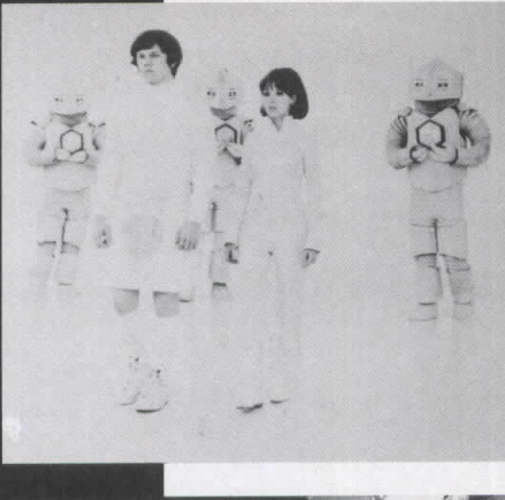
EXTRACTS USED:

Pre-credits: (all colour filtered with soundtrack of first clip)/Gia Kelly at countdown (½" from *The Seeds of Death* Episode Two*)/The crew of Station W3 (½" from *The Wheel in Space* Episode 3*)/Sara and Steven by the TARDIS (½" from *The Daleks' Master Plan: Escape Switch**)/Missiles 1 and 2 at Standby (½" from *The Invasion* Episode Eight*)/Gia Kelly at countdown (2" from *The Seeds of Death* Episode Two*).

Opening titles: (all colour filtered with no sound except last clip, 25" of Ron Grainer and BBC Radiophonic Workshop theme tune, inserts of opening credits from *An Unearthly Child: An Unearthly Child* of 2", ½", 1" and 1"): Jamie and Zoe in white void (2" from *The Mind Robber* Episode 1*)/Two astonished passers-by see the Autons (1" from *Spearhead from Space* Episode 4)/A terrified Julius Silverstein (1" of *The Web of Fear* Episode 1*)/A terrified Jo (1" of *The Dæmons* Episode Five*)/The Governor sealed into his chair (1" from *Vengeance on Varos* Part One)/McDermott smothered in plastic chair (1" from *Terror of the Autons* Episode Two*)/Krimpton is taken over by WOTAN (1" from *The War Machines* Episode 1*)/Three passers-by collapse in London (3" from *The Invasion* Episode Six*)/Sergeant Prozorov grabbed by Haemovores at Maiden's Point (1" from *The Curse of Fenric* Part Two)/Harrison Chase slips into the crusher (1" from *The Seeds of Doom* Part Six)/Jamie and Zoe spacewalking (1" from *The Wheel in Space* Episode 6*)/Jamie and Zoe trapped in giant book (1" from *The Mind Robber* Episode 5*)/War Lord and Alien guards behind forcefield and Time Lord technician attacked (1" from *The War Games* Episode Ten*)/Cybermen marching across lunar surface (1" from *The Moonbase* Episode 4*)/Time Lord technician attacked (1" from *The War Games* Episode Ten*)/Doctor and Victoria on floor of TARDIS (1" from *The Web of Fear* Episode 1*)/Susan enters TARDIS control room (1" from *The Edge of Destruction: The Edge of Destruction**)/Barbara terrified by Dalek (3" from *The Daleks: The Dead Planet**).

Resistance Is Useless: The Master outlines his plan (7" from *Terror of the Autons* Episode Two*)/Monoid One announces the preparation of the launchers (4" from *The Ark: The Bomb**)/The Cyberleader making a speech (3" from *Revenge of the Cybermen* Part Three)/Krimpton outlines the objects of attack (8" from *The War Machines* Episode 3)/The Cyberplanner declares the destruction of life on Earth (4" from *The Invasion* Episode Seven*)/Davros makes a speech about his Daleks (9" from *Resurrection of the Daleks* Part Four, US syndicated version without music)/The Daleks swarm out of the capsule (17" and 1'22" from *The Power of the Daleks* Episode Five*).

Thoughts of an Anorak: Amazonia dicusses the Doctor (3" from *The Curse of Peladon* Episode Four†)/Sondergaard and the Investigator discuss the Doctor (3" from *The Mutants* Episode Six)/The Doctor queries his name (2" from *An Unearthly Child: The Cave of Skulls**)/The first Doctor regenerates (6" from *The Tenth Planet* Episode Four*)/The Doctor and Susan explain their background (16" from *The Pilot Episode**)/The second Doctor appears for the first time (4" from *The Tenth Planet* Episode 4*)/Two Ice Warriors capture the Doctor (7" from *The Seeds of Death* Episode Three*)/The Doctor appears on the screen at his trial (1'03" from *The War Games* Episode Ten*)/The Doctor emerges from the TARDIS (7" from *Spearhead from Space* Episode 1, b/w fade to colour)/The second and third Doctors in the TARDIS (51" from *The Three Doctors* Episode One)/Sarah and the Brigadier watch the Doctor regenerate (15" from *Planet of the Spiders* Part Six)/The Doctor disagrees with Romana about his age (10" from *The Ribos Operation* Part One)/The Doctor regenerates watched by Peri (27" from *The Caves of Androzani* Part Four).



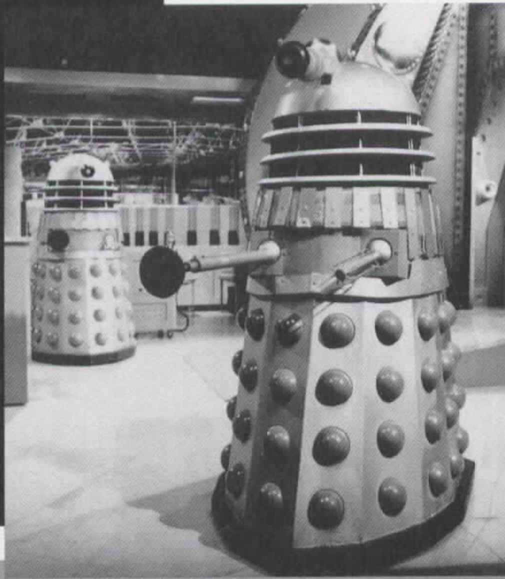


Photo BBC

Time and Relative Dimensions in Space: Title Sequence (3" from *An Unearthly Child: An Unearthly Child**)/The TARDIS lands in the Kembel jungle (10" from *The Daleks' Master Plan: The Nightmare Begins**)/Barbara and the Doctor at the console (6" from *The Web Planet: The Web Planet**)/The TARDIS on the moon (4" from *The Moonbase* Episode 4*)/The TARDIS doors close (8" from *The Web Planet: The Web Planet**)/Title Sequence (1" as before)/Polly and Ben in London look at the TARDIS (4" from *The War Machines* Episode 4*)/The TARDIS materialises beside a police box (6" from *Logopolis* Part One)/Mel shows Ace into the TARDIS (3" from *Dragonfire* Part Three)/Benton looks around the TARDIS (8" from *The Three Doctors* Episode One)/The Doctor explains to Leela about the TARDIS interior (38" from *The Robots of Death* Part One)/Ian questions Susan about the TARDIS (15" from *The Pilot Episode**)/The Doctor and Liz try to reactivate the TARDIS console (1'02" from *The Ambassadors of Death* Episode 1)/The TARDIS passes into E-Space (4" from *Full Circle* Part One)/The Doctor and companions in the TARDIS (8" from *The Moonbase* Episode 4*)/The TARDIS lands on a cliff-edge (30" from *The Romans: The Slave Traders**).

Fab Gadgets: Title Sequence (4" as before)/The Daleks monitor their rangerscope (6" from *The Daleks: The Ordeal**)/The Doctor displays Bessie's remote control to Miss Hawthorne (13" from *The Dæmons* Episode Five*)/The Master tells Trenchard his device is ready (9" from *The Sea Devils* Episode Three†)/The Doctor uses his sonic screwdriver against the robot (21" from *The Sontaran Experiment* Part Two)/The Doctor uses his sonic screwdriver to detonate a mine field (17" from *The Sea Devils* Episode Four†)/The Cybermen are repelled using the Gravitron (26" from *The Moonbase* Episode 4*)/The Doctor and K9 meet Romana (12" from *The Ribos Operation* Part One).

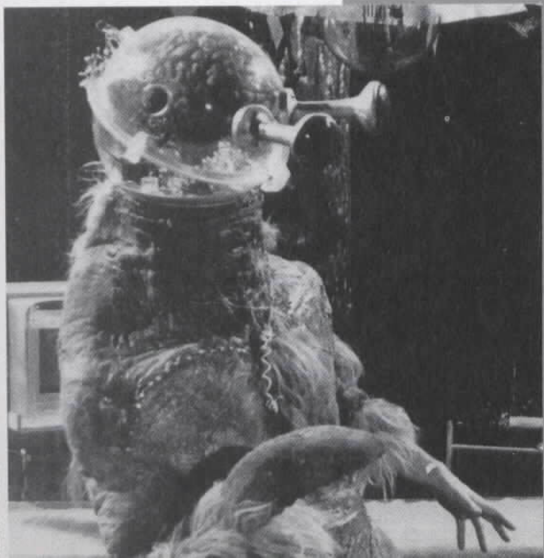


Photo BBC

Fashion Victims: (backed by 35" of *Who's Who* sung by Roberta Tovey): The Doctor, Polly and Ben at the Inferno (5" from *The War Machines* Episode 1*)/Zoe models for Isobel (1" from *The Invasion* Episode Eight*)/Victoria shows off her new dress in the TARDIS (1" from *The Web of Fear* Episode 1*)/Jo creeps about the prison (2" from *The Sea Devils* Episode Three†)/Steven and Dodo in the TARDIS (1" from *The Ark: The Bomb**)/Sarah leaves the TARDIS (3" from *The Hand of Fear* Part One)/Leela runs out of a room (2" from *The Robots of Death* Part Three)/Isobel, Jamie and Zoe run in the sewers (3" from *The Invasion* Episode Five*)/Jamie in the corridors of Moonport (2" from *The Moonbase* Episode 4*)/Tegan materialises on the Dalek spaceship (2" from *Resurrection of the Daleks* Part Two)/Susan listens to her radio (3" from *The Pilot Episode**)/Mel and Ace enter the TARDIS (3" from *Dragonfire* Part Three)/Sarah creeps about Solon's castle (3" from *The Brain of Morbius* Part One, but taken from 1976 sixty-minute compilation version)/Isobel and Zoe with IE Computer (2" from *The Invasion* Episode Two*)/Dodo shows off her new clothes in the TARDIS (2" from *The Ark: The Bomb**)/The Doctor tells Jo to go and change (5" from *The Dæmons* Episode Five*).

Leave It To Me, Dear: Title Sequence (2" as before)/Captain Knight talks to Anne Travers (4" from *The Web of Fear* Episode 1*)/The Doctor tells Polly to make coffee (13" from *The Moonbase* Episode 2*)/The Doctor tells Jo to let him explain to Captain Hart (9" from *The Sea Devils* Episode Four†)/The Henlow Downs staff congratulate Zoe (17" from *The Invasion* Episode Eight*)/The Doctor gives Romana the ground rules (16" from *The Ribos Operation* Part One)/Isobel tells the Brigadier about her plan (36" from *The Invasion* Episode Five*).

Photo BBC

Photo BBC

The Brigadier's Finest Moments: The Brigadier contacts UNIT Control (27" from *The Invasion* Episode Eight*)/Title Sequence (3" as before)/The Doctor and Jamie meet the Brigadier (7" from *The Invasion* Episode Two*)/The Brigadier has Jenkins open fire at Bok (23" from *The Dæmons* Episode Five*)/The Brigadier leaves the TARDIS to see a wilderness (36" from *The Three Doctors* Episode Three)/The Brigadier offers Zoe a cup of tea (15" from *The Invasion* Episode Seven*).

Doc Fax: Title Sequence (2" as before)/The Doctor and his companions at the Visualiser (2" from *The Chase: The Executioners**).

Behind the Sofa: Title Sequence (4" as before)/Ace peers over sofa (3" from *Remembrance of the Daleks* Part Four)/Cybermen emerge from the sewers (12" from *The Invasion* Episode Seven*)/Scaroth removes his mask (4" from *City of Death* Part One)/The Auton dummies come to life and kill a policeman (26" from *Spearhead from Space* Episode 4)/The gell guards appear at UNIT HQ (19" from *The Three Doctors* Episode One)/Farrel is killed by the doll (29" from *Terror of the Autons* Episode Two*).

Doc Fax: Title Sequence (3" as before)/The Visualiser (*The Chase: The Exeuctioners**).

Effects (Special): The Spar lands on Kembel (14" from *The Daleks' Master Plan: The Nightmare Begins**)/The TARDIS is dragged into the space station (32" from *The Trial of a Time Lord* Part One)/The Doctor and Ian see a Dalek saucer over London (3" from *The Dalek Invasion of Earth: Worlds End**)/The Doctor and Hobson see a Cybership land (7" from *The Moonbase* Episode 4*)/The Doctor, Harry and Sarah repel the Skarasen (42" from *Terror of the Zygons* Part Four)/The Fish People in the underwater harbour (24" from *The Underwater Menace* Episode 3*)/The UNIT team attack the giant Krynoid (11" from *The Seeds of Doom* Part Six)/The Devils End church explodes (9" from *The Dæmons* Episode Five*).

Death by Special Effect: Packer dies in Vaughn's office (4" from *The Invasion* Episode Eight*)/The policeman dies in the sewers (5" from *The Invasion* Episode Five*)/Tekker is killed by the Borad (14" from *Timelash* Part Two)/McDermott dies in the plastic chair (49" from *Terror of the Autons* Episode Two*).

Give It All You've Got: Title Sequence (3" as before)/Professor Zaroff says that nothing in the world can stop him now (4" from *The Underwater Menace* Episode 3*)/Romana and Seth watch as Soldeed dies in the Skonnon complex (26" from *The Horns of Nimon* Part Four)/Two Tetraps ambush Mel (12" from *Time and the Rani* Part Three)/Kemel Rudkin attacked by Cybermats (39" from *The Wheel in Space* Episode 3*).

Surreal: A Dalek goes out of control (23" from *The Daleks: The Expedition**)/Sara and Steven are transported to the planet Mira (8" from *The Daleks' Master Plan: Counter-Plot**)/The TARDIS breaks up in a black void (28" from *The Mind Robber* Episode 1*)/Goth, disguised as a surgeon, threatens the Doctor (21" from *The Deadly Assassin* Part Two).

Doctor in Charge: Title Sequence (2" as before)/The Doctor decides to show the Daleks a thing or two (4" from *The Daleks: The Ordeal**)/The Doctor is linked into the Master Brain (14" from *The Mind Robber* Episode 5*)/The Doctor works for peace with the Sea Devils (30" from *The Sea Devils* Episode Five†)/The Doctor, Harry and Sarah prepare to blow up the incubator room (34" from *Genesis of the Daleks* Part Six)/The Doctor announces he is Davros' executioner (40" from *Resurrection of the Daleks* Part Two)/The Doctor, Peri, Jondar and Areta see two green eyes (11" from *Vengeance on Varos* Part One)/The Doctor talks the Black Dalek to death (25" from *Remembrance of the Daleks* Part Four).

Assorted clips: The Daleks in their control room (6" from *The Dalek Invasion of Earth: Flashpoint**)/A Cyberman trapped in a forcefield (1" from *The Wheel in Space* Episode 6*)/The Beatles on the Visualiser (4" from *The Chase: The Executioners**)/The Brigadier (4" from *The Invasion* Episode Eight*)/Susan encounters an alligator in the sewers (8" from *The Dalek Invasion of Earth: The End of Tomorrow**)/The Doctor pilots Stotz's shuttle (28" from *The Caves of Androzani* Part Four)/The Daleks pursue the Doctor, Tyssan and Movellans (34" from *Destiny of the Daleks* Episode Two).

Closing credits: Closing Title Sequence (28" from blank print of *The Sea Devils* Episode One with 25" of theme music as before)/Dalek hovers up the steps (4" from *Remembrance of the Daleks* Part One)/Dalek makes speech of conquest (13" from *Genesis of the Daleks* Part Six, but from 1975 85-minute compilation).

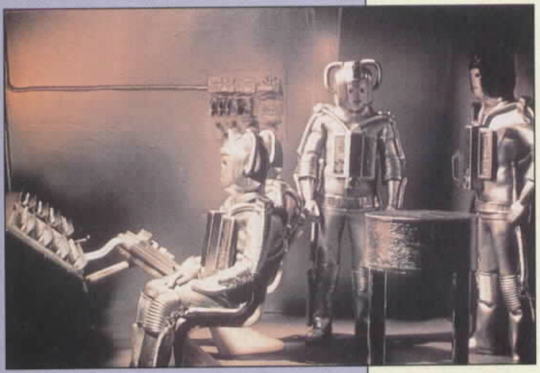
*From black and white telerecording or effects film source.
†From colour videotape transferred from 525 line videotape.

Photo BBC

CAST

Louise Pajo *(Gia Kelly)*, Clare Jenkins *(Tanya Lernov)*, Eric Flynn *(Leo Ryan)*, Michael Turner *(Jarvis Bennett)*, Anne Ridler *(Dr Gemma Corwyn)*, Peter Puves *(Steven)*, Jean Marsh *(Sara Kingdom)*, Frazer Hines *(Jamie)*, Wendy Padbury *(Zoe)*, Frederick Schrecker *(Julius Silverstein)*, Katy Manning *(Jo Grant)*, Martin Jarvis *(Governor)*, Harry Towb *(McDermott)*, Alan Curtis *(Major Green)*, John Cater *(Professor Krimpton)*, Peter Czajowski *(Sergeant Prozorov)*, Tony Beckley *(Harrison Chase)*, Tom Baker *(Doctor Who)*, Philip Madoc *(War Lord)*; Sonnie Willis, Peter Greene *(Cybermen)*; Deborah Watling *(Victoria)*, Patrick Troughton *(Doctor Who)*, Carole Ann Ford *(Susan Foreman)*, Jacqueline Hill *(Barbara Wright)*, Roger Delgado *(The Master)*, Edmund Coulter *(Monoid One)*, Roy Skelton *(Monoid Voices)*, Christopher Robbie *(Cyberleader)*, Terry Molloy *(Davros)*, Les Grantham *(Kiston)*; Robert Jewell, Kevin Manser, John Scott Martin, Gerald Taylor *(Daleks)*; Peter Hawkins *(Dalek Voices)*, Alan Bennion *(Izlyr)*, Stuart Fell *(Alpha Centauri)*, Jon Pertwee *(Doctor Who)*, Wendy Danvers *(Amazonia)*, John Hollis *(Sondergaard)*, Peter Howell *(Investigator)*, Rick James *(Cotton)*, William Hartnell *(Doctor Who)*, Tony Harwood, Steve Peters *(Ice Warriors)*, Bernard Horsfall *(First Time Lord)*, Trevor Martin *(Second Time Lord)*, John Levene *(Sergeant Benton)*, Nicholas Courtney *(Brigadier Lethbridge-Stewart)*, Elisabeth Sladen *(Sarah-Jane Smith)*, Mary Tamm *(Romana)*, Peter Davison *(The Doctor)*, Janet Fielding *(Tegan)*, Mark Strickson *(Turlough)*, Sarah Sutton *(Nyssa)*, Matthew Waterhouse *(Adric)*, Anthony Ainley *(The Master)*, Colin Baker *(The Doctor)*, Nicola Bryant *(Peri)*, Anneke Wills *(Polly)*, Michael Craze *(Ben Jackson)*, Bonnie Langford *(Mel)*, Sophie Aldred *(Ace)*, Louise Jameson *(Leela)*, William Russell *(Ian Chesterton)*, Caroline John *(Liz Shaw)*, Maureen O'Brien *(Vicki)*, Peter Murphy *(Dalek)*, David Graham *(Dalek Voices)*; Damaris

Photo BBC



Hayman *(Miss Hawthorne)*, Richard Franklin *(Captain Mike Yates)*, Don McKillop *(Bert the Landlord)*, John Owens *(Thorpe)*, Clive Morton *(Trenchard)*, Patrick Barr *(Hobson)*, André Maranne *(Benoit)*, Michael Wolf *(Nils)*; John Wills, Reg Whitehead, Keith Goodman *(Cybermen)*; Derek Calder, Robin Scott, Alan Wells *(Scientists)*; Sandra Bryant *(Kitty)*, Sally Faulkner *(Isobel)*, Jackie Lane *(Dodo)*, Tina Packer *(Anne Travers)*, Ralph Watson *(Captain Knight)*, Rod Beacham *(Corporal Lane)*, Edwin Richfield *(Captain Hart)*, Clifford Earl *(Major Branwell)*, Norman Hartley *(Sergeant Peters)*, Stanley Mason *(Bok)*, James Thornhill *(Sergeant Walters)*; Pat Gorman, Richard King, Ralph Carrigan, Charles Finch, John Spradbury, Peter Thornton *(Cybermen)*; Julian Glover *(Scaroth)*, Catherine Schell *(Countess)*, Denys Palmer *(Corporal Palmer)*, Stephen Jack *(Farrel Senior)*, Barbara Leake *(Mrs Farrel)*, Ian Marter *(Harry Sullivan)*, Peter Halliday *(Packer)*, Dominic Alan *(Policeman)*, Paul Darrow *(Tekker)*, Robert Ashby *(Borad)*, Michael Wisher *(Rex Farrel)*, Joseph Furst *(Zaroff)*, Lalla Ward *(Romana)*, Simon Gipps-Kent *(Seth)*, Graham Crowden *(Soldeed)*, Richard Gauntlet *(Urak)*, Kevork Malikyan *(Kemel Rudkin)*, Emrys James *(The Master)*, Peter Forbes-Robertson *(Chief Sea Devil)*, Pat Gorman *(Sea Devil)*, Rodney Bewes *(Stien)*, Jim Findley *(Mercer)*, Jason Connery *(Jondar)*, Gerladine Alexander *(Areta)*, Sylvester McCoy *(The Doctor)*, Hugh Spight *(Black Dalek Operator)*, Nick Evans *(Dalek machine operator)*, Maurice Röeves (Stotz), Roy Holder *(Krelper)*, Peter Straker *(Commander Sharrel)*, Tim Barlow *(Tyssan)*, Suzanne Danielle *(Agella)*, Cy Town, Mike Mungarvan *(Dalek Operators)*; Tony Osoba *(Lan)*, Hugh Spight *(Dalek Operator)*; Roy Skelton *(Dalek Voices)*.

EXTRAS

Bernard Reid, Terry Wallis, Decland Cuffe, Ronald Lee, Derek Schafer, John Levene *(Cybermen)*; Peter Halliday *(Voice of Cyberplanner)*; Charles Finch, Clark Reed, Victor Munt, Crawford Lyle, Peter Roy, John Kielty *(UNIT Soldiers/Bunker Men)*; Joy Burnett, Ivan Orton, Christopher Rushton, Dennis Hayward, David Melbourne, Alfred Hurst, Barry Kennington, Henry Rainer *(Autons/Workman/Policeman)*; Cy Town, Rick Newby, John Scott Martin *(Gell Guards)*; Tommy Reynolds *(Auton Doll)*; Cathy Ash, Judy Nicholls, Mary McMillen, Perin Lewis, Tony Starr, Alex Donald, Nigel Clayton, Derek Calder *(Fish People)*; Brian Nolan, Steven Ismay, Jeff Witherick, Frank Seton *(Sea Devils)*.

CREDITS

Voice of the Anorak: Steve Steen. Thanks to Space-Time Visualizers Ian Levine, Steve Roberts and the Dr Who Exhibition at MOMI. Monoid Graphic Design: Sara Woollcombe. Tardis Camera: Colin Case. Lights (Flashing): Alan Muhley. Refusian Floor Manager: Susan Heddon. Most Credited Person: Dick Mills. UNIT Manager: Barry Dixon. Cyber Videotape Editors: David Hambleton, Hugh Parson, Ian Howlett. Dalek Editor: Russell Rees. Consultant Time Lord: John Nathan-Turner. Yeti Production Assistant: William Naylor. Doctor's Assistant Producer: Teresa Griffiths. Executive Master Producer: John Whiston. Director Who: Archie Lauchlan MCMXCII

BROADCAST DETAILS

Resistance is Useless 3rd January, 1992 6.50pm – 7.20pm BBC2
Duration: 29′02″
Viewing Figures:
3.5M (5th in BBC2 chart)

Andrew Pixley

Resistance Is Useless went through quite a few changes before the final transmission. Prior to what went out on Friday 3rd January 1992, there were three other versions. The third was only a few moments longer than the final transmitted one, and was still being edited on the day it was shown.

However, during the previous week, the first two versions went through a great many changes. What follows is a listing of the very first edit. Where no details are given as to the content of the clip, it is the same as was used in the transmitted version.

THE FIRST EDIT

Resistance Is Useless: *(Terror of the Autons)/(The Ark)/(Revenge of the Cybermen)/(The War Machines)/(The Invasion)/(Resurrection of the Daleks)/(The Power of the Daleks)*/Brief shot of Sil *(Vengeance on Varos* Part One).

Thoughts of an Anorak: WOTAN decides that "*Doctor Who* is required" *(The War Machines* Episode 1)/*(The Curse of Peladon)/(The Mutants)/(An Unearthly Child)/(The Tenth Planet)/(The Seeds of Death)*/"Reverse the polarity of the neutron flow" *(The Sea Devils* Episode Six)/The Doctor and Romana discuss Newton in the stolen aircar *(The Pirate Planet* Part Four)/The Doctor begins to say "Reverse the polarity . . ." *(Castrovalva* Part Two)/*(The Caves of Androzani)*

Behind You!: Sarah Jane discovers Solon's monster *(The Brain of Morbius* Part One)/The Doctor and Ian are confronted by Robomen and a Dalek in the Thames *(The Dalek Invasion of Earth: Worlds' End)*/The Doctor and Jo discover maggots in the mine *(The Green Death* Episode Two)/A Cyberman breaks out of its cocoon *(The Invasion* Episode Five)/The Sontarans arrive on Gallifrey *(The Invasion of Time* Part Four)/The Doctor ducks under a station platform to hide from the Yeti *(The Web of Fear* Episode 1)/The Doctor fights a Visian *(The Daleks' Master Plan: Counter Plot)*/ Sarah's sight returns and she confronts the monster *(The Brain of Morbius* Part Four)

Fab Gadgets: *(The Sea Devils* (minefield sequence))/Dortmun reveals his bombs *(The Dalek Invasion of Earth: The Daleks)/(The Sea Devils* (Master and Trenchard sequence))/*The Sontaran Experiment)/(The Dæmons)/(The Moonbase)/(The Daleks)*

Mind Control: The Cybermen take over the astronauts *(The Wheel In Space* Episode 3)/Jean and Phyllis entice Prozorov to his death *(The Curse of Fenric* Episode Two)/The Master tries to hypnotise Castle Guard Wilson *(The Sea Devils* Episode One)

Leave It To Me, Dear: *(The Web of Fear)/(The Moonbase)/(The Sea Devils)/(The Invasion)*/Susan cooking fish *(The Dalek Invasion of Earth: The Waking Ally)/(The Invasion)*/Ace tells Millington that he is beginning to irritate her *(The Curse of Fenric* Part Two)

Fashion Victims: as transmitted

All photographs © BBC.

The Brigadier's Finest Moments: *(The Invasion* (Doctor meets Brigadier))/*(The Dæmons)*/The two Brigadiers encounter each other *(Mawdryn Undead* Part Four)*(The Invasion* (Asks Zoe about tea))

Behind The Sofa: *(Remembrance of the Daleks)/(The Invasion)/(City of Death)*/The Doctor umasks Popplewick to reveal The Valeyard *(The Trial of a Time Lord* Part Fourteen)/*(Spearhead From Space)*/Ace with a cat in the play area *(Survival* Part One)/*(The Three Doctors)/(Terror of the Autons)*

Effects (Special): as transmitted

Death By Special Effect: *(The Invasion)/(The Invasion)*/A Cyberman kills Jarvis Bennett *(The Wheel in Space* Episode 6)/Kert Gantry is exterminated *(The Daleks' Master Plan: The Nightmare Begins)/(Timelash)/(Terror of the Autons)*/Kiston injects the two guards *(Resurrection of the Daleks* Part One)/The Monoids supress Steven's uprising *(The Ark: The Bomb)*/Kane melts *(Dragonfire* Part Three)/The Aliens open fire *(The War Games* Episode Ten)/Stien is exterminated and blows up the prison ship *(Resurrection of the Daleks* Part Two)

Give It All You've Got: *(The Underwater Menace)/(The Horns of Nimon)/(Time and the Rani)*/Yrcanos wants to rescue Peri *(The Trial of a Time Lord* Part Eight)/*(The Wheel in Space)*

Surreal: The Master watches *The Clangers* on TV *(The Sea Devils* Episode One)/*(The Daleks)*/*(The Daleks' Master Plan)/(The Mind Robber)*/The Doctor falls off the operating table and denies the reality of his whereabouts *(The Deadly Assassin* Part Two)

Time and Relative Dimensions in Space: *(The War Machines)/(Logopolis)/(Dragonfire)/)The Robots of Death)/(The Moonbase)*/The TARDIS lands on the sea *(The War Games* Episode Ten)/*(The Romans)*/K9 in the TARDIS as it enters E-Space *(Full Circle* Part One)/The web envelopes the TARDIS in space *(The Web of Fear* Episode 1)/The TARDIS is invisible to Isobel and Jimmy Turner *(The Invasion* Episode Eight)

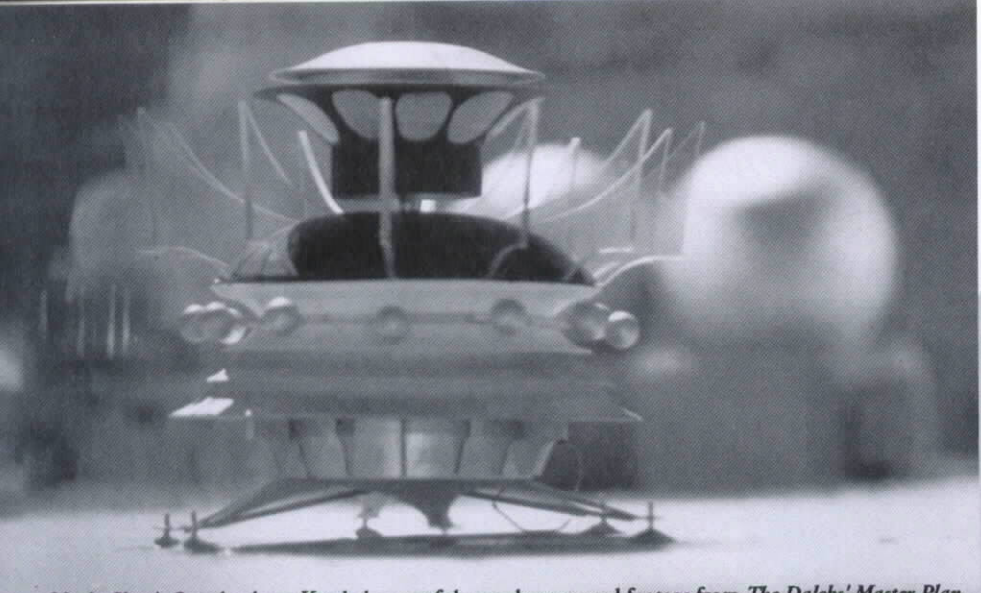
Doctor in Charge: *(The Daleks)*/"Man will become just like a string of sausages!" *(The Mind Robber* Episode 5)/*(The Sea Devils)/(Genesis of the Daleks)/(Resurrection of the Daleks)*/*(Remembrance of the Daleks)*

Assorted clips: *(The Dalek Invasion of Earth* (Alligator))/*(The Caves of Androzani)*/Ian Chesterton inside the Dalek bomb *(The Dalek Invasion of Earth: The Waking Ally)/(Destiny of the Daleks)*/The entombed Daleks announce that they will survive *(Genesis of the Daleks* Part Six)/The Doctor and Dale trapped in the airlock *(Frontier in Space* Episode Three)

THE SECOND EDIT

Sequences dropped for the second edit were:
The shot of Sil from *Vengeance on Varos*/Millington and Ace from *The Curse of Fenric*/Yrcanos shouting from *The Trial of a Time Lord*/The Master watching *The Clangers* from *The Sea Devils*/The web enveloping the TARDIS in space from *The Web of Fear*/The invisible TARDIS scene from *The Invasion*/The Doctor and Dale trapped in the airlock from *Frontier in Space.*

Steve Roberts and Gary Russell



Mavic Chen's Spar lands on Kembel, part of the newly recovered footage from *The Daleks' Master Plan*, which was seen for the first time since 1965 on *Resistance Is Useless*. Photograph © Raymond P Cusick

Continued from Page 43

times watching it twelve hours a day.

"One problem was that there was so much stuff that I wanted to put in, and we could easily have made another programme of the same length. I had wanted to put in stuff like features from *Blue Peter* and the Saturday morning kid's programmes, but there just wasn't enough time.

"We were given a fifty-five minute slot for the first week and we had the choice of either making a fifty-five minute selection of clips, or have half-an-hour of clips and the first episode of the repeats. A longer compilation programme would have been a bit *too* long, so we opted for the latter. It all had to be done very quickly, within about three weeks, and the final edit wasn't finished until three-quarters of an hour before it was due to be transmitted!"

ON BALANCE

One thing which characterised the programme was the uneven spread of clips which concentrated far more on the Hartnell, Troughton and Pertwee eras, but barely touched on anything produced in the last fifteen years.

"This was a conscious decision, but not on my part. People higher up in the department felt it was more important to show older clips, perhaps because they thought that these were more interesting. I'm not sure what the reason was."

Because of rulings made by the actors union, Equity, every person who appears in anything repeated, even if it is only a short clip, has to be contacted to obtain their consent to show it and a fee has to be paid.

"A compilation of clips may sound like a cheap programme to make, but because we have to pay a fee to every actor in the programme, it ends up costing an awful lot of money, and we did have a budget to work to. However, we made specific contract deals for the programme with each of the seven Doctors, so that we could pay them a single fee and then use as many of their clips as we wanted to."

Sometimes actors use this ruling to their own ends, either because they no longer want to be associated with a particular programme, or they demand astronomical repeat fees. Actor Martin Shaw reportedly did this, which is why ITV have been unable to repeat *The Professionals* until very recently. Did Archie come up against any of this sort of resistance?

"We were worried that some people might want to put *Doctor Who* behind them and so refuse their permission, but that turned out not to be the case. The only slight problem encountered was that Sylvester McCoy wanted more money than we were able to offer, which wasn't surprising because we weren't offering very much! But I didn't deal with the repeat fees directly – there are other people in the department who deal with that sort of thing, and I prefer to just get on with making the programme."

THAT ANORAK

Photo © Steve Roberts

The Anorak was the chosen method to link the various sections together. A parka illuminated from within, it reeled off titbits of *Doctor Who* trivia to the audience in a Birmingham drone. But it was not the first idea that Archie and the team had.

"We went through the whole range of possibilities, like using Sylvester McCoy or one of the ex-Doctors but that was a little bit too obvious. We also thought of using one of the monsters or K9, but everything we came up with was flawed in one way or another and seemed somewhat mundane. So we went for the more obscure idea of the Anorak, which was hopefully seen in a humorous light.

"We were actually very, very worried about offending people, as I dislike that sort of patronising attitude that all people who are interested in something are stereotypical trainspotters. The reason that we didn't use an actor for it was to lessen the possibility of offence. But that said, there is a certain humorous element to be milked there, and it was also a very useful device for getting across a lot of facts. Part of the humour in such a character is that they know everything about their subject, and are always very willing to impart this information to others at every opportunity. We wanted to get a lot of facts across without boring people, which we hopefully did with this element of humour."

But who was the programme aimed at – the viewing public or the dedicated fans? "Well, we had both in mind really. You can't concentrate on one or the other. You have to be able to interest people who may never have seen *Doctor Who* before, and you also have to be conscious of appealing to the experts. Personally, if I watch a compilation programme about which I know a reasonable amount, it really annoys me if it's done badly."

A NEW DISCOVERY

Something of a surprise awaited the diligent Steve Roberts as he hunted through a can of film material. He found some extra reels which just happened to be scenes from *The Nightmare Begins*, the first part of *The Daleks' Master Plan*, missing since the purge of the BBC archives in the Seventies, in which many episodes of *Doctor Who* were destroyed. Unfortunately, the scenes were without sound. So Dick Mills, veteran soundsmith at the BBC's Radiophonic Workshop, provided some appropriate sound effects to go with them so that they could be used in the programme, as well as making noises for the graphics links and putting the effects on the Anorak's voice.

"I was talking to Dick on the 'phone whilst we were making the programme, and he happened to mention once that he was the most credited person on the series, which is how he came to be credited as he is on *Resistance Is Useless*."

The documentary introduction and the repeat season itself appears to be a success for BBC2 and now the possibility of further repeat seasons has been greatly increased, especially with the success of *Thunderbirds*. There is a definite move towards unearthing more archive material (old progammes aren't known as "repeats" anymore!) as Channel 4 has been doing for many years. Ventures such as *The Lime Grove Story* and *A Perfect Christmas* show that people are willing to watch faded and scratched black and white recordings that they remember with fondness from their youth. There is also the younger market who have never seen programmes such as *Thunderbirds, The Avengers, At Last The 1948 Show* and others that have seen the light of day recently.

However, Archie pointed out the Catch-22 of the situation. "People complain if you don't show the old programmes, and then when you do, people complain that there are too many repeats on TV. You're damned if you do and you're damned if you don't!"

◆

OFF THE SHELF

Gary Russell takes another sojourn through technology and cyberspace with all the finess of a tricycle with two flat tires and only a couple of CDs, videos and Andrew Cartmel's first novel to help him . . .

Where would we be without that marvel of the Eighties, the Compact Disc? Still listening to our scratchy old vinyl, shredding our diamond styli every time it hit a lump of grit or dust. Alternately, we'd all be listening to wobbly old tape, destined to wear out after a few months. The long-promised DAT revolution never happened and instead more and more record companies are making the vinyl versions of their albums the limited, ultimately collectable items.

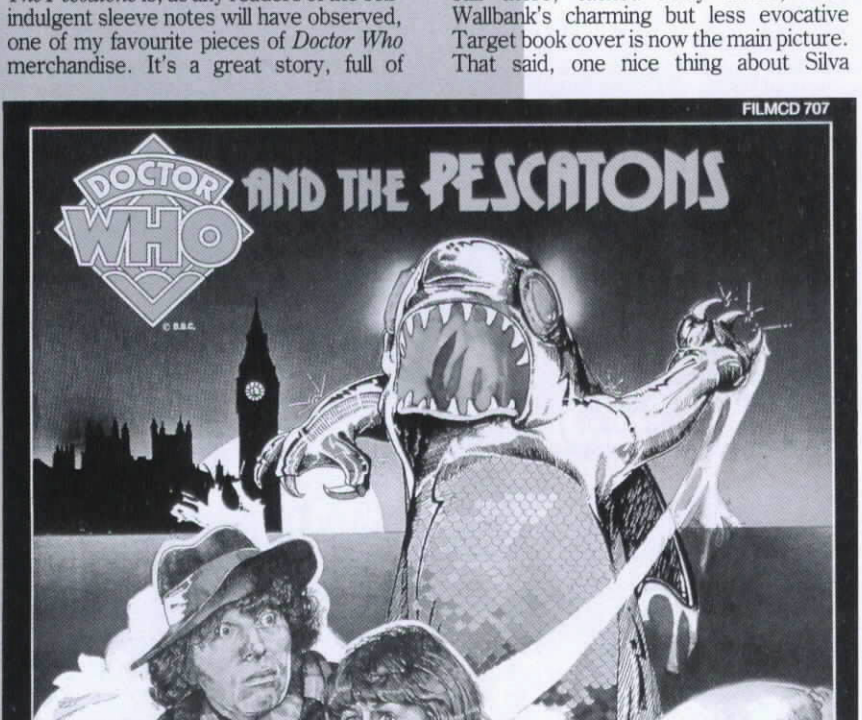
Silva Screen Records are just as guilty of this crime (or boon, depending on your point of view) as anyone else. *The Greatest Show in the Galaxy* soundtrack is only available on CD, whereas at least *The Pescatons* reissue comes on cassette as well.

COMFORTABLE LANDINGS

The Pescatons is, as any readers of the self-indulgent sleeve notes will have observed, one of my favourite pieces of *Doctor Who* merchandise. It's a great story, full of everything that, to me, typifies a good *Who* adventure. It has mystery (who are the Pescatons?), it has drama (Earth invaded yet again), it has humour ("Even my goose pimples have goose pimples") and it has a beginning, a middle and an end. On the negative side, it has the Doctor playing his piccolo (obviously script writer Victor Pemberton thought that particular Troughtonism had been brought over along with the jelly babies and sonic screwdriver!) and it has a few duff lines. Just why does Sarah ask the Doctor "Just how old are you?" in the middle of a dangerous situation? Undoubtedly this has to be the *last* thing that goes through your mind seconds before being eaten by a ravenous giant shark!

The original version also had a jolly lurid cover with the aforementioned giant shark and his luminous green eyes. Although this marvellous example of Seventies pop-art is still there, tucked away inside, Pete Wallbank's charming but less evocative Target book cover is now the main picture. That said, one nice thing about Silva Screen's typically good packaging is that you can turn the cover round and display which one you prefer.

Not so *The Greatest Show in the Galaxy*, but that's no bad thing as Alister Pearson's book cover comes close to being the grottiest he's done, whereas his new CD cover is one of his best and it features that great *Who* villain, The Chief Clown. Indeed, long-time readers of this column may remember that *Greatest Show* ranks quite near the top of my all time top twenty *Who* stories. Listening to this compilation of Mark Ayres' music brings back a lot of memories and makes me wish BBC Home Video would stick it out as soon as possible.



THE ORIGINAL SLEEVE

Photo © BBC

Music is a funny old thing. I'm not a huge collector of film soundtracks – music for films tends to be something to enhance the pictures; on its own, it is often dull and lifeless. Only Danny Elfman and Jerry Goldsmith (plus the odd John Barry *Bond* soundtrack) really make an easy transferance to creating a good, listenable album. Mark Ayres' material falls into the latter category quite well. Unlike some of his *Who* contemporaries, Mark creates music that fits the pictures, rather than ambient sounds that fit the pictures. *The Greatest Show in the Galaxy* was Ayres' first professional television soundtrack but it actually sounds far better than I thought it would. Indeed, it frequently betters the previously available *The Curse of Fenric* CD, simply because what you get on this disc is music – *Fenric* was more themes and the aforementioned ambience.

Silva Screen are intending to continue their schedule of releases. Paddy Kingsland's wonderful music from *Logopolis* and *Castrovalva*, which is the only good thing about these stories, are due shortly and hopefully we'll see more variety as the months go by. I know I'm not alone in praying that Silver Screen track down some Dudley Simpson music (oooh, those earlier Seventies moogs and synths!) and that they plunder the old Chappell vaults for some real Sixties stock stuff. If *The Pescatons* and *The Greatest Show in the Galaxy* releases are anything to go by, then *The Curse of Fenric* wasn't just a flash in the pan, and *Doctor Who* audio fans are in for a treat from this label.

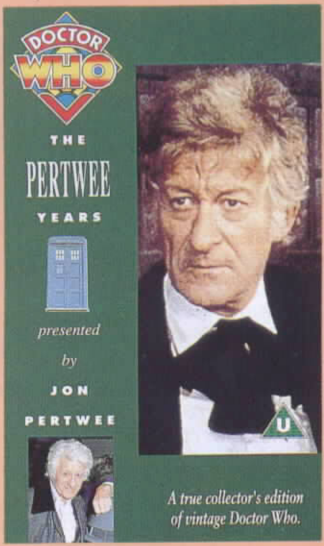
PROJECT GOLDEN AGE?

How I wish the same could be said for BBC Home Video fans when it comes to one of ▶

the recent releases. I've been putting off airing my views on *The Pertwee Years* as long as possible, but it's gnawing away at me. The impulse to say "Well, all right, BBC Video, you can't get it right everytime," keeps rising to the fore, but I won't. Instead, I'll be honest and ask just why on Earth they even bothered putting this out. Was it something contractual, to make Pertwee do last year's excellent *The Troughton Years*?

Admittedly, this tape *does* have some plus points. The test footage for the aborted title sequence from Season Seven is wonderful to see. The silly music (which Mr P implies was written for that footage when in fact it was written for the tenth anniversay) is a laugh – and a Godsend, really, that it wasn't used. Unless you're Australian, in which case, you got it on *Carnival of Monsters*!

And that's it, really, The Longleat material looks like material in need of a showcase and this was the most tenuous connection anyone could find. The *Blue Peter* clip is OK and *The Five Doctors* clip's presence was understandable, but rather pointless.



The original cover for *The Pertwee Years.* Note the BBFC rating, different to the final version.

However, the most futile exercise of all was the three complete episodes. *Frontier in Space* is one of the best Pertwee six parters. It's intact and its release must be a possibility – so why is it here? *Inferno* is *the* best Pertwee story as far as I'm concerned, but why the last episode? Why not use an episode that actually shows the regular cast in their dual rôles? Why not recap the story to explain what's going on? Finally, all right, I understand why *The Dæmons* was included. Everyone and their uncle thinks it's the best, especially those that worked on it. Well, to quote the producer of this tape, "the memory cheats" and all this episode did was to prove that *The Dæmons* was okay, but *not* worth the excessive platitudes heaped upon it by the 'elder statesman fans' who feel it ought to be used as some kind of blueprint for 'perfect' *Doctor Who*. Shame it was in black and white as well. The BBC's only colour copy may be a bit wishy washy, but as it was only one episode, it wouldn't have hurt – and the *Inferno* print used wasn't exactly pristine.

My disappointment over *The Pertwee Years* isn't just that I think the wrong episodes and clips were chosen. I'm just questioning the validity of the exercise. How much more interesting it would have been to get Pertwee to watch clips from all his stories, as the forthcoming Tom Baker tapes do, and get his reactions. When everything the man did for *Doctor Who* still exists, three odd episodes seems a terrible waste of an opportunity.

SEX AND DRUGS AND ROCK AND ROLL

Once upon a time a wiser man than I (and there's a few million of those) said that the reason *Doctor Who* should run forever was its innate ability to be anything to everyone.

Every so often, the TV show threw up the oddballesque, the intelligent and the daring stories. When Andrew Cartmel took over as script editor, I believe the dark ages the show suffered under the apparently blasé Eric Saward went right out of the window and although not always successful, perhaps due to the man's apparent belief that a good story doesn't need a resolution, more intelligent-per-minute *scripts* arrived in the last two seasons than in the four previous ones put together.

Therefore I approached Andrew Cartmel's first *New Adventures* novel, *Cat's Cradle: Warhead* with varying degrees of apprehension and exhilaration. Would the story make sense? Would the characters have motivation? Above all, would the Doctor and Ace be the Doctor and Ace we saw in Seasons Twenty-Four through Six?

Well, I can safely say that Cartmel has certainly taken the notion that *Doctor Who* can successfully do any genre of literature to heart. *Warhead* is, to paraphrase Cartmel, a sort of sub-William Gibson cyberpunk novel. It's cynical, depressing, morose, uninviting and populated by three-dimensional, totally dislikable post(ish)-holocaust characters, everyone of whom has a part to play – although like a good mystery novel, you don't always realise this until the end.

It has to be said, however, *Warhead* is not a book for the kids. It has sex, drugs and rock 'n' roll. It has reasonably strong language, and asks the reader to ask a lot of questions about morality and the things we take for granted in our world. Why, if we shun terrorism in this country, do we find it quite acceptable for Ace to join up with Kurdish rebels to achieve a goal? It cannot be just because Ace is the heroine. *Warhead* makes the reader ask questions about our own perceptions. Because someone kills someone else in the story, are they evil? Can the ends *ever* justify the means? *Warhead* would suggest that they can, but your grounds have to be pretty unshakeable. The Doctor's use (or even abuse) of human beings to help him fight the evil of the story (and you don't know entirely what or who *is* evil until the end) makes you sit up and wonder by what right he has to treat life so casually. Is this the Doctor we're familiar with? Is this the same Gallifreyan time traveller who we encountered in a junk yard?

Photo © Steve Cook

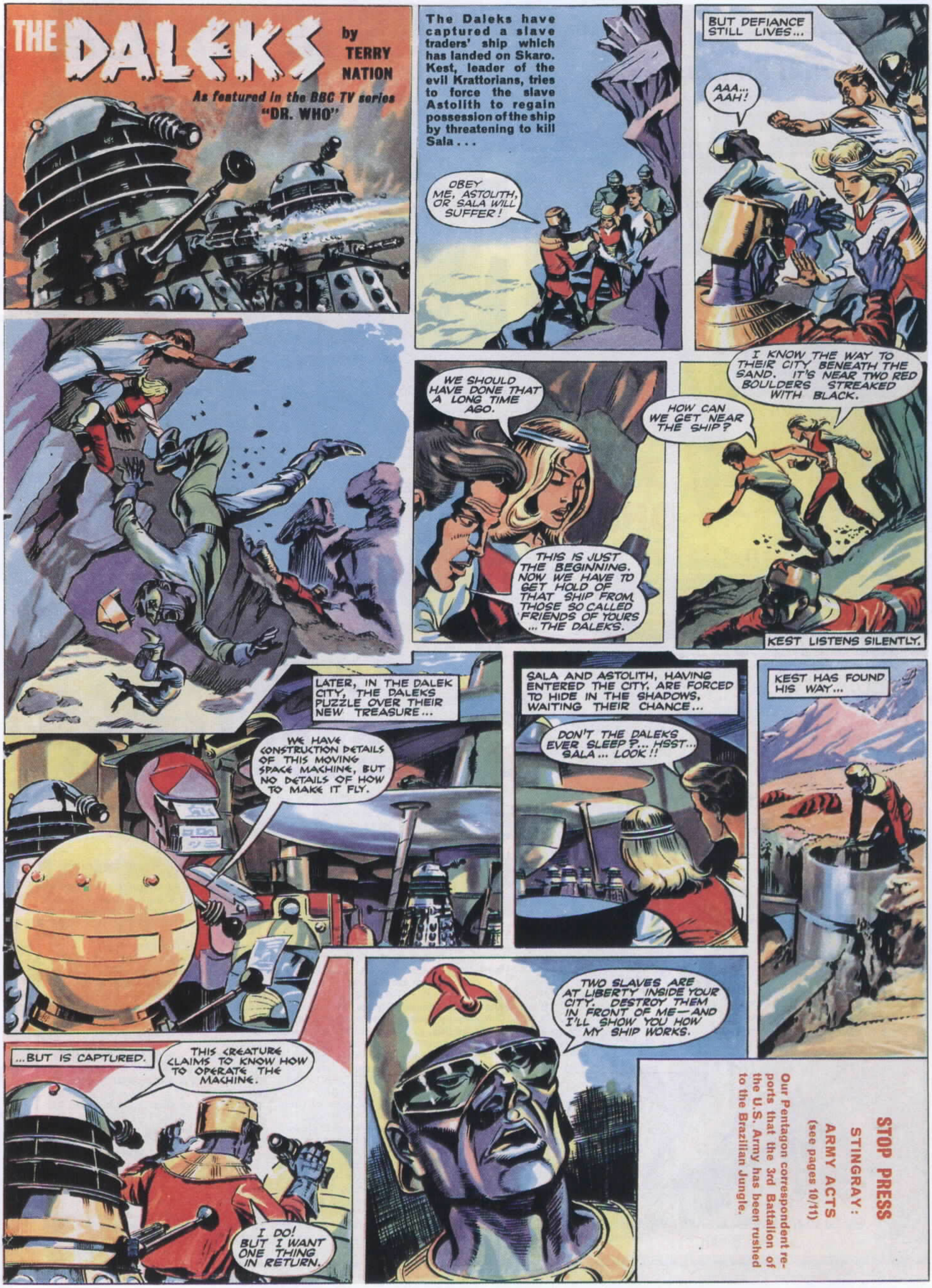
The answer has to be yes, but what *Warhead* offers is a kind of progress in the character that was lacking on television. It is in this way that the books can be said to live up to the publicity hype from Virgin Books – that they go beyond the confines of television, doing adventures and themes that the constraints of popularist television cannot allow.

Yes, *Warhead* has sex, violence, and bad language – everything I have criticised earlier *New Adventures* books for having. But here, it has a relevance to this particular story. It is entirely justified, it is not gratuitous, banal or pubescent. *Warhead* is a justifiable extension of, and an exciting experiment with, *Doctor Who*, It is a superb book; thrilling and depressing in equal amounts and something that holds a message we need to listen to but thankfully, it never preaches it, introducing us instead to characters who don't listen to warnings. As a result, this not-too-distant future society has ended up with unbreathable air and dubious multi-national profit eers. Worse still, we're introduced to a childrens' cartoon character based so obviously on a Nineties 18-rated icon that it is quite frightening to realise that Cartmel's predictions are close to becoming reality.

The reality of *Warhead* is that as an experiment, it is dangerous, intelligent and exhilarating. I would hate to see it attempted again; like a good movie, the sequel can never be as good. However, as a one-off journey through the ultimate dark-side of *Doctor Who*, it is unbeatable!

On a slightly more traditional front, this month's Target reissues are two popular Davison era stories, the underrated *The Awakening* novelised by original scripter Eric Pringle, and the late Ian Marter's rather dreary *Earthshock*. Both books have attractive new covers by Alister Pearson.

Also, just a bit of space to note that the BBC are still issuing *Blake's 7* regularly on Home Video, and the latest ones include Colin Baker and Valentine Dyall in the Vila-based story *City at the Edge of the World*. A good fun story, loads of over-the-top acting from Baker and, of course, Paul Darrow – which paved the way for the equally OTT *Doctor Who* story *Timelash*, in which Darrow gets his revenge by stealing the thunder in Colin Baker's show! More *Red Dwarf* tapes are out as well, all good fantasy comedy, including Kryten's first appearance. This month sees the release of the full, unexpurgated *The Hitch-Hiker's Guide to the Galaxy* with several minutes of previously unseen footage, according to the BBC. Look forward to that slice of classic Douglas Adams! ◆


THE DALEKS
by TERRY NATION
As featured in the BBC TV series "DR. WHO"
The Daleks have captured a slave traders' ship which has landed on Skaro. Kest, leader of the evil Krattorians, tries to force the slave Astolith to regain possession of the ship by threatening to kill Sala . . .
OBEY ME, ASTOLITH, OR SALA WILL SUFFER!
BUT DEFIANCE STILL LIVES...
AAA... AAH!
WE SHOULD HAVE DONE THAT A LONG TIME AGO.
THIS IS JUST THE BEGINNING. NOW WE HAVE TO GET HOLD OF THAT SHIP FROM THOSE SO CALLED FRIENDS OF YOURS ...THE DALEKS.
HOW CAN WE GET NEAR THE SHIP?
I KNOW THE WAY TO THEIR CITY BENEATH THE SAND. IT'S NEAR TWO RED BOULDERS STREAKED WITH BLACK.
KEST LISTENS SILENTLY.
LATER, IN THE DALEK CITY, THE DALEKS PUZZLE OVER THEIR NEW TREASURE...
WE HAVE CONSTRUCTION DETAILS OF THIS MOVING SPACE MACHINE, BUT NO DETAILS OF HOW TO MAKE IT FLY.
SALA AND ASTOLITH, HAVING ENTERED THE CITY, ARE FORCED TO HIDE IN THE SHADOWS, WAITING THEIR CHANCE...
DON'T THE DALEKS EVER SLEEP?... HSST... SALA... LOOK!!
KEST HAS FOUND HIS WAY...
...BUT IS CAPTURED.
THIS CREATURE CLAIMS TO KNOW HOW TO OPERATE THE MACHINE.
I DO! BUT I WANT ONE THING IN RETURN.
TWO SLAVES ARE AT LIBERTY INSIDE YOUR CITY. DESTROY THEM IN FRONT OF ME—AND I'LL SHOW YOU HOW MY SHIP WORKS.

STOP PRESS

STINGRAY:

ARMY ACTS

(see pages 10/11)

Our Pentagon correspondent reports that the 3rd Battalion of the U.S. Army has been rushed to the Brazilian Jungle.

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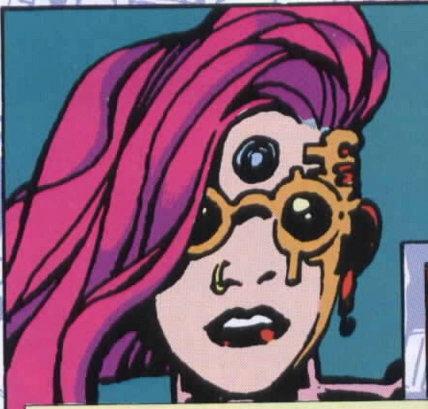

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By Bernie Jaye, Geoff Senior and Cam Smith

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